DOCUMENT RESUME

ED 150 648 CS 501 978

TITLE Visual Learning: A Television Workshop for Teachers; Administrator's Manual, Session 1-Towards Visual Learning, Session 2-The Many Faces of Television, Session 3-Television in the Classroom, Session 4-The Mechanics of Television, Session 5-Program Acquisition.

INSTITUTION New York State Education Dept., Albany. Div. of Educational Communications.

SPONS AGENCY Appalachian Regional Commission, Washington, D.C.

PUB DATE 76

NOTE 151p.; Parts may be marginally legible due to small type

EDRS PRICE MF-$0.83 HC-$8.69 Plus Postage.

DESCRIPTORS *Audiovisual Instruction; Bibliographies; Class Activities; *Educational Television; Elementary Secondary Education; *Inservice Teacher Education; Program Administration; Program Evaluation; *Teacher Workshops; *Television; Video Cassette Systems; *Visual Learning

ABSTRACT

This packet includes an administrator's manual, and manuals for each of five 45-minute sessions of an inservice teachers' workshop on the use of television in the classroom. The session manuals, designed to be used in conjunction with video cassettes, contain suggestions for activities, summaries of the sessions, and lists of relevant readings. The administrator's manual discusses overall administration of the sessions, describes the content of each session, and includes workshop evaluation forms. The topics of the workshop sessions are: "Towards Visual Learning"--an exploration of the rationale behind visual learning; "The Many Faces of Television"--interviews with professionals from various areas of television; "Television in the Classroom"--guidelines for using television in the classroom; "The Mechanics of Television"--an explanation of how to operate a color television set and a video cassette player; and "Program Acquisition"--an introduction to the local representative, who will explain the program acquisition procedure. (GW)

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VISUAL LEARNING

A Television Workshop for Teachers

Administrator's Manual
Session 1--Towards Visual Learning
Session 2--The Many Faces of Television
Session 3--Television in the Classroom
Session 4--The Mechanics of Television
Session 5--Program Acquisition

New York State Education Department
Bureau of Educational Communications

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VISUAL LEARNING is a production of the New York State Education Department's Bureau of Educational Communications in cooperation with the New York State Appalachian BOCES Consortium and was funded by the Appalachian Regional Commission.

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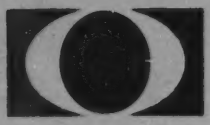

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The New York State Education Department is proud to have been awarded the 1977 Ohio State Award for its program "Towards Visual Learning."

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foreword

About television, the late Edward R. Murrow once said, "This instrument can teach, it can illuminate: Yes, and it can even inspire. But it can do so only to the extent that humans are determined to use it to those ends. Otherwise, it is merely lights and wires in a box." The series of televised experiences and related activities which form the workshop package described in this manual are dedicated to assisting teachers and administrators to make more practical use of television in the classroom, to make it more than lights and wires in a box.

In designing the series we have attempted first to focus on the totality of television as a powerful influence on the mind, sometimes beginning in the very early stages of infancy. We explore the economic, social and scientific reasons why television viewing captures the number one position among the total hours spent on all waking activities.

The pros and cons of television and its real and potential effects on formal and informal education are discussed vigorously by a number of experts in the field. There is disagreement and contradiction. Educators will find much to support and much with which they will take issue. No sacred cows of television or education have escaped critical censure. There is abundant food here to spur some lively discussions and a critical re-evaluation of the way educators look at the potential for incorporating in-school and out-of-school television into the formal instructional diets of children. Stimulating thought rather than merely transmitting facts is what we have tried to do because thoughtful involvement is the only possibility for achieving significant change in attitude and improved methods of using television to improve education.

In less controversial segments that follow, some practical considerations and ideas for using television in the classroom are addressed. A few how-to's are demonstrated even including some training in handling the basic hardware in order to get the best results. Finally, the series concludes with a lead in to examining the actual television resources available in the local environment.

We hope educators will find the series stimulating and informative. The skill and wit of Gene Shalit in transmitting his message with conciseness and impact is well known to anyone who has watched his NBC movie reviews and his performances on the *Today* show. Our selection of Gene to host the series was based in large measure on what we felt was his unique talent for maintaining the kind of fast pace and light touch that our very special audience will appreciate.

Raymond W. Graf, Chief
Bureau of Educational Communications

Administration of the Sessions

The Administrator's Manual is a guide to the administration of *Visual Learning*—a television workshop for teachers. The goals of the workshop are to instruct teachers in the use of television in the classroom and to motivate teachers to use television.

The workshop is divided into five sessions. Each session, with distinct objectives, consists of a videotape, a manual, and activities. The sessions are designed to be presented separately as units on specific topics but can be combined into a single one-day workshop. In the workshop format it is suggested that they be presented in the order that they are numbered.

Session Two consists of 45 minutes of videotape and it is recommended that it be presented in two parts with a discussion after each part. The participants should be given an opportunity for discussing the interviews after the third interview with Marvin Kitman. This procedure allows the participants to watch approximately twenty-six minutes of videotape before discussing the interviews. The second part of the tape would then last about eighteen minutes, followed by a discussion. The two parts may be presented either on the same day or on different days.

Each session begins with the playing of a videotape. Each tape contains the core information for the session and directions for the participatory activities. The manual contains a summary of the session, worksheets for the participatory activities, and assorted supplementary material such as charts, glossaries, and readings. With the exception of the session, "Program Acquisition," the administrator of the session is not responsible for presentation of information other than that contained in the televised program and manual. It is the prerogative of the local administrator, however, to supplement a session by conducting one of the suggested supplementary activities listed with each session.

Duties of the Administrator

A. Reserve a time block of at least 45 minutes for each session. The time of a particular session may vary because of the time allotted for activities after the televised program. If all sessions are to be presented as a single workshop, time must be allotted for supplementary activities and breaks as determined by the administrator.

B. Start each session by playing the videocassette for the session.

C. After the videocassette presentation, conduct the discussion or other activity as indicated. Additional discussion is at your option.

Equipment Needed

A. A 3/4" Videocassette Player.
B. A Color Television Set. (Additional sets for larger groups.)
C. One copy of the appropriate manual for *each participant.*
D. One copy of the appropriate videocassette(s).

The Videocassette

Each session begins with a videocassette presentation which contains most of the information for the session.

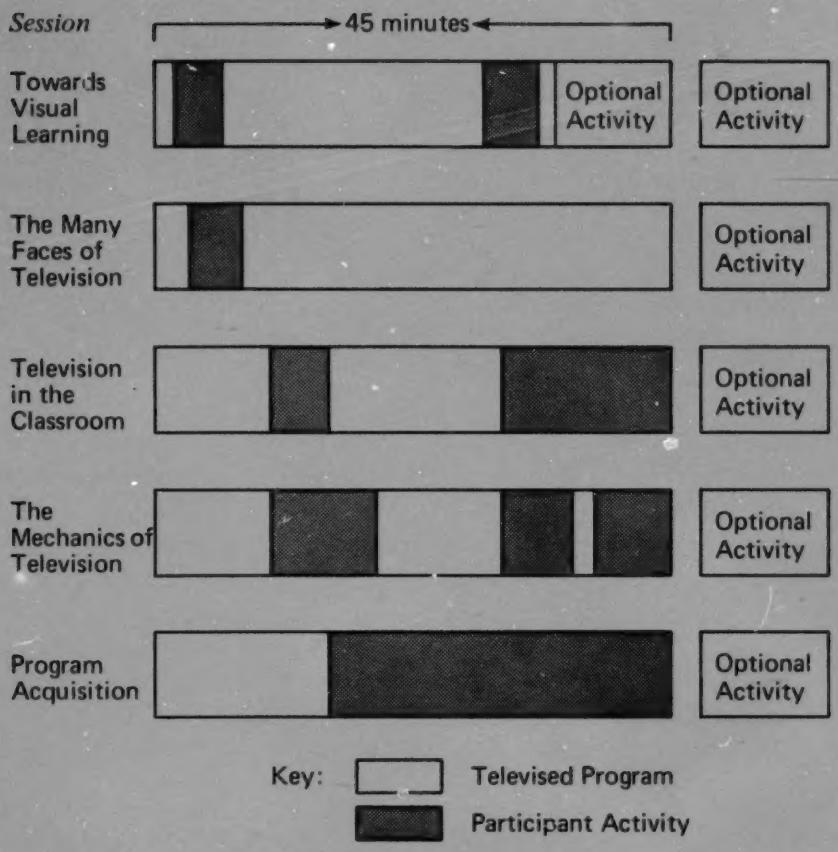
Each program consists of the televised program and activities for the participants. The chart on the next page outlines the time format for each of the five sessions.

The Manual

Each session has a manual which contains:

a) a summary of the workshop
b) a summary of the session
c) participatory activities
d) instructions on how the session works
e) relevant articles
f) a bibliography

VISUAL LEARNING WORKSHOP
TIME FORMAT



Session Outlines

The following outline of each session describes in detail the content of the session.

Towards Visual Learning

Session One

Training Objectives

1. The participants will understand the rationale for visual learning.
2. The participants will learn the capabilities of television as a medium of instruction.
3. The participants will examine their own attitudes toward television as a medium of instruction.

Outline of Televised Program

This program attempts to find out what television is—what it can and cannot do—and to establish a rationale for visual learning. The sources of information are as diverse as national research studies, a puppet living in Gene Shalit's television set, and people walking down the street. Many facts about television are presented: the power of television commercials, how many hours the average child watches television, and what government commissions have said about violence on television. More importantly, what these facts mean is examined. Children, teachers, parents, and researchers are asked their opinions about the facts. Three prominent educators involved in television as a form of instruction give their opinions of the implications of television for education. John Culkin, Caleb Gattegno, and John Debes describe not only the benefits of the medium itself but also how television has helped create a visual child who must be trained in a new visual language. Finally, the opinions of the workshop participants are examined by means of a quiz.

Program Activities

1. *Reading Quiz*—A speed reading activity is presented which shows the participants how fast they read. More importantly, it shows an example of a non-passive activity for which television is an appropriate medium.

2. *Heimlich Maneuver*—Participants are invited to follow along with the visual demonstration of a means of rescuing a choking person—the so-called Heimlich Maneuver.

3. *Television Quiz*—A true-false quiz is presented to the participants. The questions appear both on the screen and in the manual where participants write their answers. The purpose of the quiz is to reveal to the participants what they think about television.

Suggested Supplementary Activities

1. *Discussion*—While the format of any discussion is the prerogative of the administrator, careful planning will greatly aid participation in the discussion. Possible topics include:
   a) violence on television
   b) the amount of time children spend viewing television
   c) the ambiguity of research on some aspects of television
   d) how people learn from television
   e) the "selling power" of television
   f) the concept of the visual child, a product of television
   g) the over-all effect of television on our society
   h) Dr. Gattegno's televised method for teaching reading

   Also, the final quiz presents many debatable topics—which upon close examination serve well to demonstrate the complexity of television.

The Many Faces of Television

Session Two

It is recommended that this session be split into two parts.

Training Objectives

1. Participants will identify with television professionals by "sitting-in" on interviews covering the assets and limitations of their medium and the standards toward which they strive.

2. Participants will increase their critical awareness of television programming.

3. Participants will learn the status of television as presented by television professionals.

Outline of Televised Program

The Many Faces of Television consists of interviews by Gene Shalit of leading personalities in various areas of television. The objective of the session is to investigate from the inside the reasons why television has been so successful. If educators are to use television successfully, they must know why it works. Some of the professionals interviewed indicate the implications of their areas of expertise for teachers who use television.

The professionals and areas covered are:

Commercials
Gerald Lukeman—President of ASI Market Research. Mr. Lukeman answers questions about the effectiveness of commercials. Examples of commercials analyzed by his firm are shown and workshop participants are asked to evaluate the commercials before hearing Mr. Lukeman's analyses.

Consumer Education
Betty Furness—She appears on various NBC programs representing

the "other side" in the world of commercials. She explains how television gives her the opportunity to help consumers fight for their rights.

Entertainment

Marvin Kitman—The television critic for *Newsday* and a creator of the CBS comedy series, *Bull Four*. Television has reached its greatest success in the area of entertainment. Mr. Kitman comments on the present status of television entertainment and on its prospects for the future.

After this interview (about 26 minutes into the tape) it is recommended that the videocassette be stopped and a discussion of the first part of the session be held. The second part of the session can be continued after the discussion or at a later date.

Education

Dr. John Culkin—Director of the Center for Understanding Media and Chairman of the Media Studies Graduate Program at The New School (NYC). He indicates some of the functions of television in education and the implications for the future of American education.

Dr. David Berkman—Television Program Officer for the U.S. Office of Education. He comments on what he believes is the non-future of television in education.

News

Walter Cronkite—CBS news anchorman. He explains the nature of television news and how educators can best use the news for themselves and their students.

Program Activities

1. The following commercials are shown in the televised program by Gerald Lukeman of ASI Market Research. The workshop participants are asked to evaluate these commercials. Mr. Lukeman later tells what his firm found out. Participants can use page *seven* of the manual to note their comments.

   Commercials: Trac II
   Pine-Sol
   Alka Seltzer
   Earth Born
   Aviance

Suggested Supplementary Activities

1. *Discussion*

   Each of the persons interviewed reveals several interesting insights concerning that person's expertise in television. A discussion may be conducted on a particular question addressed or on the combined comments of several of the people interviewed. Possible topics to be discussed are:

   Lukeman
   a. The problems, if any, associated with the effectiveness of television commercials.
   b. The elements that make up an effective commercial.
   c. The "hidden" persuasiveness of television commercials.

   Furness
   a. The need for consumer advocates, such as Furness, to balance the advertising bloc on television.
   b. The capability of television to "brainwash" a consumer.
   c. What the consumer should be most aware of when watching television commercials.

Kitman

a. The quality of television programming today—its positive and negative points.
b. The attraction of quiz shows for television viewers.
c. The capability of television to create a value system for viewers.

Culkin/Berkman

a. How television can best be used as an instructional tool.
b. Television has changed the role of the school.
c. Teachers are threatened by television.

Cronkite

a. Television news has positive and negative attributes.
b. Television news as a textbook in the classroom.
c. The influence of the television newscaster on the news.

The interviews will suggest many other topics besides those mentioned above.

2. *Evaluation of Other Programs*

The administrator can either show a program or describe a program or commercial all participants have seen, and have the participants evaluate it in terms of the criteria given in the televised program.

Television in the Classroom

Session Three

Training Objectives

1. The participants will learn basic guidelines for incorporating television in their teaching.

2. The participants will be able to make the guidelines for television utilization applicable to their specific teaching needs and situations.

3. The participants will write lesson plans which utilize television.

Outline of Televised Program

The purpose of this session is to concretize the concepts and theories concerning television presented in previous sessions. It is intended to place those concepts and theories in the classroom context. The format of the program is to present general guidelines on the use of television in the classroom which are followed by examples of how these guidelines are being implemented in schools. A major emphasis is that while the guidelines are essential to effective television use, they should not inhibit the creativity of the teacher as demonstrated by the lessons shown. In fact, television gives the teacher a greater opportunity to be creative and to draw on a broader range of available resources. Throughout the program, the constraints of time and other responsibilities on the teacher are considered. The guidelines are practical and television is presented as a resource that is both possible and creative. Much of the program centers around the three areas of program preparation, during-program activity, and follow-up.

Program Activities

1. *Classroom Setup*—The participants are asked to pick out the errors in a classroom setup for television. The classroom is shown on the television screen and there is a page in the manual for noting the errors. The answers are given in the program.

2. *Writing Lesson Plans*—Participants are shown program segments and asked to write lesson plans incorporating them. Lesson plan outlines are supplied in the session manual. The segments can be those supplied by the administrator and deemed appropriate for the particular group of participants, or selections at the end of the program can be used. These programs are:

Title	*Series*	*Producer*	*Subject Area*	*Grade Level*	*Minutes*
Buy and Buy	Inside Out	Agency for Instructional Television	Consumerism	Elementary	6
Your Eyes		Encyclopaedia Britannica Educational Corp.	Biology	Elementary/ Junior High	2½
Estimation	Infinity Factory	Education Development Center	Mathematics	Elementary/ Junior High	4
If You Could See the Earth		Encyclopaedia Britannica Educational Corp.	Ecology/ Science	Junior High	6½
"I Agree,... You're Wrong!"	Bread and Butterflies	Agency for Instructional Television	Career Education/ Health Education	Junior High/ Senior High	3
Culture and Costumes: The Great Clothes Put-On		Encyclopaedia Britannica Educational Corp.	Social Studies/ Art Education	Junior High/ Senior High	7½

Suggested Supplementary Activities

1. *Presentation of Innovative Uses*—The administrator may present examples of innovative uses of television, have teachers in the local district present what they are doing, or ask participants for examples of television use. The emphasis should be on what teachers have actually accomplished in using television. Explanations of planning, problems encountered, results, and evaluations should be included. Whatever the presentation, preparation will be required on the part of the administrator and speaker to assure interest and relevant information.

2. The lesson plans written at the end of the program afford a number of possibilities for further activity. The lessons can be written in groups. They can be presented to all participants after they are written.

The Mechanics of Television

Session Four

Training Objectives

1. Participants will observe how a television image is formed.
2. Participants will operate a videocassette player.
3. Participants will operate a color television set.
4. Participants will develop a positive attitude toward their ability to operate a videocassette player and color television set.

Outline of Televised Program

A prerequisite for television use in the classroom is the ability of the classroom teacher to operate the equipment necessary to televise the program. Many people lack confidence in their ability to operate technical equipment. This lack of confidence not only severely limits their use of the equipment, but also stifles their motivation to use technology. The people who feel comfortable with technology and are confident in their ability to use it are the people who will use it most successfully.

This module attempts first of all, to give a broad understanding of how television works. Such background knowledge is invaluable when attempting to understand the "nitty-gritty" problems of operating equipment.

The operation of the videocassette player is taught mainly by having the participants change tapes in the videocassette player and operate the controls. The operation of the color television set is taught by means of a quiz and explanation of the answers. While most people have already operated a color television set, the quiz does give some useful hints.

Program Activities

1. The participants are instructed to change tapes and practice the controls of the videocassette player while the tape, *It's Your Turn to Communicate*, is being played. The administrator should be careful that the program tape, *The Mechanics of Television*, is stopped, removed, and restarted without the tape being moved forward or backward. In other words, be certain participants do not lose the place on the program tape. The administrator can help the participants with the operation of the controls. The directions for the activity may still appear when you restart the tape; be patient, the program will resume within 30 seconds.

2. The participants are given a quiz on operating the color television set. The questions are in the manual and also appear on the screen. The answers are given in the televised program. It is important to have enough equipment to accommodate the size of the group.

Suggested Supplementary Activities

1. After the televised program, participants can be invited back up to the machines to practice operating both the videocassette player and color television set.

2. Since not all controls are covered in the televised program, the administrator may wish to point out and demonstrate some additional controls.

Program Acquisition

Session Five

Training Objectives

1. Participants will review all the sessions in the workshop.
2. Participants will have a working knowledge of the organization and contents of local videotape catalogs and the instructional television schedule from their public television station.
3. Participants will have a working knowledge of the services available to them locally.

Outline of Televised Program

This program is considerably shorter (14 minutes) than other programs in the workshop. After a brief summary of the entire workshop, the program introduces the local program representative. The session responsibilities of the representative are listed below under activities. During the introduction many of the problems confronting teachers in the acquisition of television programs are presented.

Activities

These activities are not part of the televised program but are carried on entirely by the local representative after the televised program.

1. *Presentation of Program Sources*
This activity consists of a description of all program sources available to the participants. These sources will be national and local. Catalogs from the various sources should be distributed.

2. *Description of Acquisition Procedures*
The procedures for acquiring programs should be described. Forms should be distributed. *Participants should use order forms at this time to actually order programs from the sources described.*

3. *Viewing of Suggested Programs*
The local representative can show segments of programs available to the participants. These programs should be selected for their appropriateness for the particular group of participants at the session.

4. *Evaluation Follow-up (Instructional Television Evaluation Form)*
It is assumed that the programs the participants order at the session will be used later in their classrooms. The local representative should follow up this classroom use by re-contacting the teachers after they use the programs. This follow-up can be accomplished either by the distribution of evaluation forms to be returned or by personal contact after the programs are used. The form of evaluation used should be designed to best suit the needs of the media representatives and the teachers, including both procedure and program evaluations. The following copies of a sample evaluation form are typical of the type of form that can be used. You should call the teachers' attention to the fact that several copies of this form have been included in the Session Five Manual for their use. Feel free to duplicate this form.

5. *Visual Learning Workshop Evaluation*
Following are several copies of the *Visual Learning Workshop Evaluation Form.* A copy is also included in the Session Five Manual distributed to workshop participants. Asking participants to complete the form will help you to assess the over-all effectiveness of the workshop. Three copies of this form are on pages 25, 27, and 29. Additional copies may be duplicated as needed.

Instructional Television Evaluation Form

Program Title _____ School _____

☐ Videocassette Class _____

☐ Off-air Subject _____

Poor	Fair	Satisfactory	Good	Excellent	
					Program Selection:
☐	☐	☐	☐	☐	Variety
☐	☐	☐	☐	☐	Availability
☐	☐	☐	☐	☐	Guidance in Selection
☐	☐	☐	☐	☐	Arrival on Time
☐	☐	☐	☐	☐	Arrival in Good Condition
					Content:
☐	☐	☐	☐	☐	Level of Material and Vocabulary
☐	☐	☐	☐	☐	Pacing
☐	☐	☐	☐	☐	Over-all Effectiveness
☐	☐	☐	☐	☐	Length of Program
☐	☐	☐	☐	☐	Production Quality
					Technical:
☐	☐	☐	☐	☐	Accessibility of Equipment
☐	☐	☐	☐	☐	Condition of Player
☐	☐	☐	☐	☐	Condition of Television Set
☐	☐	☐	☐	☐	Picture Quality
☐	☐	☐	☐	☐	Sound Quality
					Preparation:
☐	☐	☐	☐	☐	Peaking Attitude of Children
☐	☐	☐	☐	☐	Cognitive Orientation
☐	☐	☐	☐	☐	Equipment Placement
☐	☐	☐	☐	☐	Seating
					During Program:
☐	☐	☐	☐	☐	Class Attention
☐	☐	☐	☐	☐	Response to Presentation
☐	☐	☐	☐	☐	Opportunity to Comment
☐	☐	☐	☐	☐	Comprehension of Content
☐	☐	☐	☐	☐	Behavior
					Follow-up:
☐	☐	☐	☐	☐	Participation in Activities/Assignments
☐	☐	☐	☐	☐	Attitudinal Response
☐	☐	☐	☐	☐	Cognitive Response
☐	☐	☐	☐	☐	Stimulus for Discussion
					Personal:
☐	☐	☐	☐	☐	Student Involvement
☐	☐	☐	☐	☐	My Involvement
☐	☐	☐	☐	☐	Student Enjoyment
☐	☐	☐	☐	☐	My Enjoyment
☐	☐	☐	☐	☐	Student Attitude Towards Using Television
☐	☐	☐	☐	☐	My Attitude Towards Using Television

Additional Comments:

This form may be removed along the dotted line.

Instructional Television Evaluation Form

Program Title _____ School _____

☐ Videocassette Class _____

☐ Off-air Subject _____

This form may be removed along the dotted line.

Poor	Fair	Satisfactory	Good	Excellent	
					Program Selection:
☐	☐	☐	☐	☐	Variety
☐	☐	☐	☐	☐	Availability
☐	☐	☐	☐	☐	Guidance in Selection
☐	☐	☐	☐	☐	Arrival on Time
☐	☐	☐	☐	☐	Arrival in Good Condition
					Content:
☐	☐	☐	☐	☐	Level of Material and Vocabulary
☐	☐	☐	☐	☐	Pacing
☐	☐	☐	☐	☐	Over-all Effectiveness
☐	☐	☐	☐	☐	Length of Program
☐	☐	☐	☐	☐	Production Quality
					Technical:
☐	☐	☐	☐	☐	Accessibility of Equipment
☐	☐	☐	☐	☐	Condition of Player
☐	☐	☐	☐	☐	Condition of Television Set
☐	☐	☐	☐	☐	Picture Quality
☐	☐	☐	☐	☐	Sound Quality
					Preparation:
☐	☐	☐	☐	☐	Peaking Attitude of Children
☐	☐	☐	☐	☐	Cognitive Orientation
☐	☐	☐	☐	☐	Equipment Placement
☐	☐	☐	☐	☐	Seating
					During Program:
☐	☐	☐	☐	☐	Class Attention
☐	☐	☐	☐	☐	Response to Presentation
☐	☐	☐	☐	☐	Opportunity to Comment
☐	☐	☐	☐	☐	Comprehension of Content
☐	☐	☐	☐	☐	Behavior
					Follow-up:
☐	☐	☐	☐	☐	Participation in Activities/Assignments
☐	☐	☐	☐	☐	Attitudinal Response
☐	☐	☐	☐	☐	Cognitive Response
☐	☐	☐	☐	☐	Stimulus for Discussion
					Personal:
☐	☐	☐	☐	☐	Student Involvement
☐	☐	☐	☐	☐	My Involvement
☐	☐	☐	☐	☐	Student Enjoyment
☐	☐	☐	☐	☐	My Enjoyment
☐	☐	☐	☐	☐	Student Attitude Towards Using Television
☐	☐	☐	☐	☐	My Attitude Towards Using Television

Additional Comments:

This form may be removed along the dotted line.

Instructional Television Evaluation Form

Program Title _____ School _____

☐ Videocassette Class _____

☐ Off-air Subject _____

Poor	Fair	Satisfactory	Good	Excellent	
					Program Selection:
☐	☐	☐	☐	☐	Variety
☐	☐	☐	☐	☐	Availability
☐	☐	☐	☐	☐	Guidance in Selection
☐	☐	☐	☐	☐	Arrival on Time
☐	☐	☐	☐	☐	Arrival in Good Condition
					Content:
☐	☐	☐	☐	☐	Level of Material and Vocabulary
☐	☐	☐	☐	☐	Pacing
☐	☐	☐	☐	☐	Over-all Effectiveness
☐	☐	☐	☐	☐	Length of Program
☐	☐	☐	☐	☐	Production Quality
					Technical:
☐	☐	☐	☐	☐	Accessibility of Equipment
☐	☐	☐	☐	☐	Condition of Player
☐	☐	☐	☐	☐	Condition of Television Set
☐	☐	☐	☐	☐	Picture Quality
☐	☐	☐	☐	☐	Sound Quality
					Preparation:
☐	☐	☐	☐	☐	Peaking Attitude of Children
☐	☐	☐	☐	☐	Cognitive Orientation
☐	☐	☐	☐	☐	Equipment Placement
☐	☐	☐	☐	☐	Seating
					During Program:
☐	☐	☐	☐	☐	Class Attention
☐	☐	☐	☐	☐	Response to Presentation
☐	☐	☐	☐	☐	Opportunity to Comment
☐	☐	☐	☐	☐	Comprehension of Content
☐	☐	☐	☐	☐	Behavior
					Follow-up:
☐	☐	☐	☐	☐	Participation in Activities/Assignments
☐	☐	☐	☐	☐	Attitudinal Response
☐	☐	☐	☐	☐	Cognitive Response
☐	☐	☐	☐	☐	Stimulus for Discussion
					Personal:
☐	☐	☐	☐	☐	Student Involvement
☐	☐	☐	☐	☐	My Involvement
☐	☐	☐	☐	☐	Student Enjoyment
☐	☐	☐	☐	☐	My Enjoyment
☐	☐	☐	☐	☐	Student Attitude Towards Using Television
☐	☐	☐	☐	☐	My Attitude Towards Using Television

Additional Comments:

This form may be removed along the dotted line.

Visual Learning Workshop Evaluation Form

District _____

School _____

I teach: ☐ K-3 ☐ 4-6 ☐ 7-9 ☐ 10-12

Poor	Fair	Satisfactory	Good	Excellent	
☐	☐	☐	☐	☐	Time sessions were scheduled
☐	☐	☐	☐	☐	Location of sessions
☐	☐	☐	☐	☐	Length of sessions
☐	☐	☐	☐	☐	Picture quality of videotapes
☐	☐	☐	☐	☐	Audio quality of videotapes
					Content quality
☐	☐	☐	☐	☐	Session 1
☐	☐	☐	☐	☐	Session 2
☐	☐	☐	☐	☐	Session 2, Part II
☐	☐	☐	☐	☐	Session 3
☐	☐	☐	☐	☐	Session 4
☐	☐	☐	☐	☐	Session 5
					Involvement
☐	☐	☐	☐	☐	Session 1
☐	☐	☐	☐	☐	Session 2
☐	☐	☐	☐	☐	Session 2, Part II
☐	☐	☐	☐	☐	Session 3
☐	☐	☐	☐	☐	Session 4
☐	☐	☐	☐	☐	Session 5
☐	☐	☐	☐	☐	Effect of workshop on my **attitude** towards using instructional television
☐	☐	☐	☐	☐	Effect of workshop on my **skills** regarding use of instructional television
☐	☐	☐	☐	☐	Usefulness for other teachers

Comments: _____

27

Visual Learning Workshop Evaluation Form

District _____

School _____

I teach: ☐ K-3 ☐ 4-6 ☐ 7-9 ☐ 10-12

Poor	Fair	Satisfactory	Good	Excellent	
☐	☐	☐	☐	☐	Time sessions were scheduled
☐	☐	☐	☐	☐	Location of sessions
☐	☐	☐	☐	☐	Length of sessions
☐	☐	☐	☐	☐	Picture quality of videotapes
☐	☐	☐	☐	☐	Audio quality of videotapes
					Content quality
☐	☐	☐	☐	☐	Session 1
☐	☐	☐	☐	☐	Session 2
☐	☐	☐	☐	☐	Session 2, Part II
☐	☐	☐	☐	☐	Session 3
☐	☐	☐	☐	☐	Session 4
☐	☐	☐	☐	☐	Session 5
					Involvement
☐	☐	☐	☐	☐	Session 1
☐	☐	☐	☐	☐	Session 2
☐	☐	☐	☐	☐	Session 2, Part II
☐	☐	☐	☐	☐	Session 3
☐	☐	☐	☐	☐	Session 4
☐	☐	☐	☐	☐	Session 5
☐	☐	☐	☐	☐	Effect of workshop on my **attitude** towards using instructional television
☐	☐	☐	☐	☐	Effect of workshop on my **skills** regarding use of instructional television
☐	☐	☐	☐	☐	Usefulness for other teachers

Comments: _____

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This form may be removed along the dotted line.

Visual Learning Workshop Evaluation Form

District _____

School _____

I teach: ☐ K-3 ☐ 4-6 ☐ 7-9 ☐ 10-12

Poor	Fair	Satisfactory	Good	Excellent	
☐	☐	☐	☐	☐	Time sessions were scheduled
☐	☐	☐	☐	☐	Location of sessions
☐	☐	☐	☐	☐	Length of sessions
☐	☐	☐	☐	☐	Picture quality of videotapes
☐	☐	☐	☐	☐	Audio quality of videotapes
					Content quality
☐	☐	☐	☐	☐	Session 1
☐	☐	☐	☐	☐	Session 2
☐	☐	☐	☐	☐	Session 2, Part II
☐	☐	☐	☐	☐	Session 3
☐	☐	☐	☐	☐	Session 4
☐	☐	☐	☐	☐	Session 5
					Involvement
☐	☐	☐	☐	☐	Session 1
☐	☐	☐	☐	☐	Session 2
☐	☐	☐	☐	☐	Session 2, Part II
☐	☐	☐	☐	☐	Session 3
☐	☐	☐	☐	☐	Session 4
☐	☐	☐	☐	☐	Session 5
☐	☐	☐	☐	☐	Effect of workshop on my **attitude** towards using instructional television
☐	☐	☐	☐	☐	Effect of workshop on my **skills** regarding use of instructional television
☐	☐	☐	☐	☐	Usefulness for other teachers

Comments: _____

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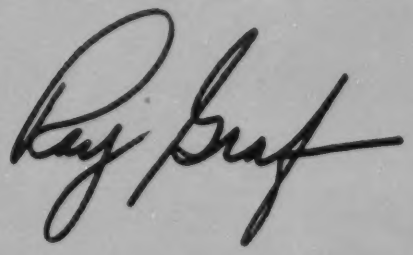
FORWORD

In this first program of the inservice workshop series on visual learning, host Gene Shalit leads us through a fast-paced review of television and communications, emphasizing the extent to which television has become a major force in the society. The power of television as a general communications medium is discussed in detail particularly as it has proven to be the most effective tool of mass attitude development in the history of man. The proof of this effectiveness is presented in terms of the statistics of audience size and, of course, in the sheer enormity of the advertising industry's annual commitment to television commercials.

Research on the effectiveness of classroom television is discussed reflecting on the hundreds of controlled experiments which concluded, long ago, that properly produced programming could achieve successful learning outcomes.

Gene introduces a series of expert statements on the meaning of television and its significance to education and learning. John Debes of Eastman Kodak presents an interesting, scientific theory on visual versus verbal development in the brain hemispheres of children and its significance to the selection of instructional methods. These revelations along with those of John Culkin, of the Center for Understanding Media, provide some persuasive footings upon which more serious consideration of classroom television may be built. Finally, the program ends with a short paper and pencil test dealing with some of the broad ramifications of television for our society.



Raymond W. Graf, Chief
Bureau of Educational Communications

WORKSHOP DESCRIPTION

Visual Learning is an inservice workshop for teachers on the use of television in the classroom. The workshop is divided into five sessions, each session consisting of a televised program, a manual, and activities. The sessions are designed as independent 45-minute presentations on various areas of television utilization. They also may be used together as a single, one-day workshop.

Session 1 — *Towards Visual Learning* — explores the rationale behind visual learning.

Session 2 — *The Many Faces of Television* — interviews professionals from various areas of television.

Session 3 — *Television in the Classroom* — presents guidelines for using television in the classroom.

Session 4 — *The Mechanics of Television* — explains how to operate a color television set and videocassette player.

Session 5 — *Program Acquisition* — introduces the local representative to explain program acquisition procedure.

What Do You Need For This Session?

1. A Color Television Set. (Additional sets for larger groups.)
2. A 3/4" Videocassette Player.
3. The Videocassette, *Towards Visual Learning.*
4. The Manual, *Towards Visual Learning.*

How Does This Session Work?

1. Play the videocassette, *Towards Visual Learning,* which contains all necessary information and directions.
2. Read this manual which contains program activities, a summary of the session, and relevant readings.

SUMMARY

Towards Visual Learning

Session One

Towards Visual Learning presents a rationale for promoting visual learning in schools. Many avenues of approach are followed in an effort to determine the potential of television in the learning process of today's children.

Researchers, media professionals, teachers, and students help to define the impact of television on our society.

Experts in media instruction comment on the implications of television and visual learning for education and educators. Dr. John Culkin, Director of the Center for Understanding Media, describes the new visual language which children have adopted and the responsibility of teachers to exploit this language in communicating with children.

Dr. Caleb Gattegno demonstrates how he sees television operating in the learning process. He believes that all the necessary conventions of reading can be presented in twelve minutes of videotape and that through television children can learn to read in a fraction of the time it normally takes.

John Debes, Coordinator of Visual Learning at Eastman Kodak Company, describes how the "visual child" of today is different from the child of the past and how this difference is a result of television.

A comprehensive rationale for visual learning is developed as well as many thought-provoking questions about television, children, and learning.

The session ends with a series of questions about television.

activities

QUIZ

The following questions appear as part of the televised program. When the questions are introduced in the program, write your answers—true or false—in the spaces to the left of the questions. The questions also will appear on your television screen. The answers will be given in the televised program.

_____ 1. Television has adversely affected the reading ability of a majority of American children.

_____ 2. Visual learning has to a large extent replaced verbal learning for today's children.

_____ 3. Television, as a form of technology, has a number of inherent weaknesses.

_____ 4. Children today have a different perspective of the world because of television.

_____ 5. The massive audience response to television is due in large part to its violent content.

_____ 6. People can learn some things more effectively from television than from a teacher.

_____ 7. Television news is biased.

_____ 8. Commercial television is by and large superior to public television.

_____ 9. Television can sell anything to anyone.

_____ 10. A television program at home is a much different entity from a film in a theatre.

READINGS

from *A Schoolman's Guide to Marshall McLuhan*

by John M. Culkin

It is the age of the moving image. Photography got it started. Film got it moving. Television got it into the living room. Last year Americans spent a total of 489,000,000,000 hours—the equivalent of 31,000,000 years—watching television. By the time today's high school student has graduated, he/she will have spent 15,000 hours watching television and less than 11,000 hours in the classroom. It is the age of the moving image.

People who live on water should learn how to swim. People who spend a great deal of time watching television should learn how it works because it has daily access to their minds, emotions and values. No nation can be better than its people; no people can be better than its mass media. In this new era what is called for is a new literacy or a literacy which includes study of and activity in all the forms of human communication. Each medium has a style and syntax of its own which influences both the content of the message and the consumer of the message. In this sense, the medium is the message.

"The medium is the message," announced McLuhan a dozen years ago in a cryptic and uncompromising aphorism whose meaning is still being explored. The title of his latest book, an illustrated popular paperback treatment of his theories, playfully proclaims that *The Medium is the Massage*—a title calculated to drive typesetters and critics to hashish and beyond. The original dictum can be looked at in four ways, the third of which includes a massage of importance.

The first meaning would be better communicated orally—"The *medium* is the message." The *medium* is the thing to study. The *medium* is the thing you're missing. Everybody's hooked on content; pay attention to form, structure, framework, *medium*. The play's the thing. The medium's the thing. McLuhan makes the truth stand on its head to attract attention. Why the medium is worthy of attention derives from its other three meanings.

Meaning number two stresses the relation of the medium to the content. The form of communication not only alters the content, but each form also has preferences for certain kinds of messages. Content always exists in some form and is, therefore, to some degree governed by the dynamics of that form. If you don't know the medium, you don't know the message. The insight is neatly summed up by Dr. Edmund Carpenter: "English is a mass medium. All languages are mass media. The new mass media—film, radio, TV—are new languages, their grammars as yet unknown. Each codifies reality differently; each conceals a unique metaphysics. Linguists tell us it's possible to say anything in any language if you use enough words or images, but there's rarely time; the natural course is for a culture to exploit its media biases. . ."

It is always content-in-form which is mediated. In this sense, the medium is co-message. The third meaning for the M-M formula emphasizes the relation of the medium to the individual psyche. The medium alters the perceptual habits of its users. Independent of the content, the medium itself gets through. Pre-literate, literate, and post-literate cultures see the world through different-colored glasses. In the process of delivering content the medium also works over the sensorium of the consumer. To get this subtle insight across, McLuhan punned on message and came up with massage. The switch is intended to draw attention to the fact that a medium is not something neutral—it does something to people. It takes hold of them, it jostles them, it bumps them around, it massages them. It opens and closes windows in their sensorium. Proof? Look out the window at the TV generation. They are rediscovering texture, movement, color, and sound as they retribalize the race. TV is a real grabber; it really massages those lazy, unused senses.

The fourth meaning underscores the relation of the medium to society. Whitehead said, "The major advances in civilization are processes that all but wreck the societies in which they occur." The media massage the society as well as the individual. The results pass unnoticed for long periods of time because people tend to view the new as just a little bit more of the old. Whitehead again: "The greatest invention of the nineteenth century was the invention of the method of invention. A new method entered into life. In order to understand our epoch, we can neglect all details of change, such as railways, telegraphs, radios, spinning machines, synthetic dyes. We must concentrate on the method in itself: That is the real novelty which has broken up the foundations of the old civilization." Understanding the medium or process involved is the key to control.

The media shape both content and consumer and do so practically undetected. We recall the story of the Russian worker whose wheelbarrow was searched every day as he left the factory grounds. He was, of course, stealing wheelbarrows. When your medium is your message and they're only investigating content, you can get away with a lot of things—like wheelbarrows, for instance. It's not the picture but the frame. Not the contents but the box. The blank page is not neutral; nor is the classroom.

Dr. John M. Culkin is Director of the Center for Understanding Media and Chairman of the Media Studies Graduate Program at The New School in New York City. His article appeared in the March 18, 1967 issue of *Saturday Review*.

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND

from *Guide For the Teachers Using the "Pop Up" Reading Films*

by Caleb Gattegno

Every child who has learned to speak had to start first with a perception of the meaning which underlies the spoken words. After a child has gathered enough meanings, a system of sounds corresponding with these meanings, used by people in the environment, is held in the mind of the child, and soon felt as concrete as the things they refer to. Without a clue to the meanings that underlie the sounds, a language will be nothing but a meaningless jumble of sounds. Before one learns his mother tongue, it is a foreign language.

Therefore, everyone who can speak entertains two distinct systems in his mind, but can easily pass from one system to the other, from *comprehension* to *expression*, according to the following schematic representation:

MEANINGS —*speaking*→ WORDS —*comprehension*→ MEANINGS

All that happens when we get to reading is that a third system is introduced, that of a system of *signs* that corresponds to the system of sounds. When this correspondence is understood in such a way that each written word evokes a spoken word, and when a sequence of written words evokes a spoken sentence with all its intonation, stresses, and phrasing, comprehension follows exactly as in spoken communication.

The first task in teaching reading, therefore, is to create this new system, that of signs corresponding with sounds, in the student's mind, so that it connects with the system of sounds and comprehension that the student has already mastered. The *pop up* films are designed to do just that.

All that is required for the mastery of reading is the mastery of speech, sight (although, with Braille, even this is not required), and the mastery of a limited number of conventions. Since most children already start with speech and sight, the only new mastery that has to be learned is the mastery of the conventions of reading. Once mastered, a child will understand in reading as much as he understands in the spoken language.

The conventions of reading are:

a. Since spoken speech is in time, writing must also display temporal features in space, linearly.

b. Since time is irreversible, a direction has to be chosen to represent this irreversibility. In English this is from left to right; from the top to the bottom of the page.

c. A spoken language uses a limited number of sounds that blended together produce any number of permutations and combinations, the words of the language.

This blending of sounds in speech is represented in writing by putting the signs close together in space.

d. Vowels and syllables are the units of speech, not consonants (consonant meaning "sound with"). Through the employment of algebraic principles inherent in the production of speech, all words can be formed from a limited number of sounds by means of four operations: substitution, addition, reversal, and insertion. It is unnecessary to use subtraction, although in some cases it can be implied.

e. Certain signs, that is letters or *groups* of letters, trigger certain sounds. This is what produces most of the problems people experience in learning to read English: that in English the same sign can trigger different sounds (th*ough*t vs. th*rough* vs. b*ough*), and that the same sound can be represented by different signs (the sound corresponding to *o* as in go, can also be represented by *ough* as in though, *eau*, as in plateau, *ou* as in soul, and so on).

f. Reading with proper intonation and emphasis is only possible *after* the meaning of a phrase has been grasped. In speech proper intonation and reflection are immediately introduced when the words are spoken, since in speech the meaning of a phrase exists *before* the words are selected to convey the meaning.

Additionally it has to be known by the reader that the same signs can be written in different ways; e.g., with capitalization.

Unless the totality of reading is thrown at the learner all at once, in an unorganized manner, learning to read should be simple for all who can speak; since, after all, it is just the addition of another system that corresponds exactly with the system of speech that has already been mastered by every child by himself, WITHOUT HAVING BEEN TAUGHT BY OTHERS. If speaking, so immensely more difficult than reading, can be mastered by every child by himself, so can reading be mastered by every child himself.

Having a child learn the alphabet before he can speak can lead to great, sometimes permanent, confusion. All the alphabet is is a series of drawings that have to be recognized in a certain order, which has no meaning but an historical one (in a number of societies the alphabet was the sequence of numerals for counting), with corresponding names that are attached to the drawings. These "names" sometimes correspond to one of the sounds that the drawing represents, as with the letter a, sometimes not with any sound, as with w: doubleyou and y: why. Add to this that the names of the drawings have other meanings too in some cases ("bee" is also an animal, "sea" a body of water, "tea" a drink like coffee), and the only thing that is remarkable is that not more children become hopelessly confused. Yes, it is true that letters are part of the written words, but so is ink. Nobody studies ink as a prerequisite for reading, though.

The *pop up* films do two things:

First of all, reading is presented in an orderly fashion. We start by conveying the conventions of reading without going into the vagaries of spelling, simply by using a "restricted" language of only one sign for one sound, and "words," albeit not

words in the English language, are used to present these conventions to the learner. Then additional sounds, and corresponding signs are gradually introduced, and spelling is conveyed by organizing phoneme-grapheme correpondence by the use of color—each sound has its own color, whether that sound is represented by one letter, as the sound of *o* in *go*, or by four letters, as the same sound in *though*.

Secondly, the *pop ups* were produced for use on television. The nature of the medium, to simultaneously project sound, sight, and motion, has been used to convey the conventions to the learner. To demonstrate the left to right convention, the "action" is from left to right, and so forth. NO TEACHER is shown on the screen, signifying to the learner that whatever he learns by being with what's happening on the screen, he has learned by HIMSELF.

Of course, on TV, the child determines when he watches, and he might therefore see *pop up* #8 before he sees *pop up* #1. No matter: he didn't learn how to speak by listening to the "easy" words first. The constant re-exposure that the TV medium affords makes it possible for the child who missed something the first time to pick it up later.

In schools, the *pop up* films can be used to have the children learn reading in a fraction of the time usually allowed for this. Although the 12 *pop ups* that are available do not contain ALL the different spellings of English, they DO convey all the conventions of English, and all the requirements for reading that generate the confidence we all have for our speech in our native language. Eventually, a complete series of *pop ups* containing all the spellings of English, except perhaps some of the really unusual ones like *colonel* will be available. Between 45 and 50 minutes of film will accomplish this. In the meantime, however, appropriate use of these 12 *pop ups* in the classroom will provide a solid basis for reading, on which, in a very short time, the total structure of written English can be built by the teacher. Once the conventions of reading are grasped, and executed by the learner in a "restricted" language, only further practice is required for total mastery. Reading requires that the reader knows what to do. Understanding of the process is not required.

The concept of a "restricted" language might sound somewhat limiting at first. It isn't. Nobody knows the totality of his own language. All one can know is a restricted language, which, in time, becomes less restricted as we learn how to use "new" words in an appropriate manner. The way a restricted language is used to teach reading, therefore, is only to give the learner an opportunity to learn to read by giving him one thing at a time.

Dr. Caleb Gattegno is President of Educational Solutions. The above excerpts are from his *Guide For the Teachers Using the "Pop Up" Reading Films.*

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

from *The Democracy of the Intellect*

by John Debes

Prior to about two and one-half years ago, because few regarded visual languaging as languaging, no one apparently took the trouble to ask where such languaging might be in the human brain. The location of verbal languaging, however, was well established. The study of aphasias and work of neurophysiologists had established very firmly that for Indo-European languages, at least, the reading and writing of language nested predominantly in the left hemisphere of the human brain. This is true for nearly all people although some verbal languaging competencies do settle in the right hemisphere.

It is from the evidence about aphasias (and many of these are the results of strokes) that we are led to a very interesting conclusion. If a person who is literate in English has a left hemispheric stroke, he will probably lose the capacity to read and write in English. This is now regarded as almost a certitude for right-handed people and even some left-handed people for whom English is their native language. But are the consequences the same for people of other cultures? In an article in the *Scientific American* a neurophysiologist named Dr. Norman Geschwind wrote about what happens to Japanese people who have strokes. It is a fact and a vital one that spoken Japanese is "represented" by more than one symbol system. One of the systems is called Kanji, the other is called Katakana. Katakana is like English; that is—the symbols that are printed on a page represent the sounds of the spoken language. So, for instance, in the word Katakana there are three symbols, one for Ka, one for Ta and one for Na. So, written or printed Katakana and written or printed English are similar in that what is represented on a page are the sounds of the spoken languages.

The same is not true for the Japanese system of writing called Kanji. In Kanji, the symbol that is printed or written represents an idea and not sounds. So, for instance, the word Tokyo might be represented by two symbols. One of those symbols means east, and the other means capital. The first symbol does not mean the word east, but the idea east. The second symbol does not mean the word capital, but the idea capital. When the two are put together, a Japanese thinks to himself: "east" "capital" — "Tokyo."

Now, what happens if a literate Japanese person has a left hemispheric stroke? He loses the capacity to read and write in Katakana very much as he might lose the capacity to read and write in English if he were literate in English rather than Katakana. But what about Kanji? It is a most important fact for us that if a right-handed Japanese person has a left hemispheric stroke he does not lose the capacity to read and write Kanji. This is apparently because Kanji is a symbol system in which the symbols represent ideas rather than sounds. Studying these facts, a year or so ago, I deduced that Kanji and perhaps all other visual literacies are in the right hemisphere of the human brain, not the left. Since making this deduction I have encountered many other indications that this is so. In the time that has intervened, as additional facts have turned up, this hypothesis becomes more firm. There is visual language; it has a home in the right hemisphere; it consists of sequences of visual signs; and those competent in it are visually literate.

The Democracy of the Intellect was presented at the Eighth National Convention of the International Visual Literacy Association, Nashville, Tennessee, March 1976.
John Debes is Advisor for the National Center for Visual Literacy and Coordinator of Visual Learning for Eastman Kodak Company.

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

from

Trends in Attitudes Toward Television and Other Media: A Sixteen-Year Review

By Burns W. Roper

When this series of studies was begun in 1959, television was in a secondary media position. Successive studies have shown television moving almost uninterruptedly upward in terms of public regard and approval of its programming. Television assumed a leading position in 1963, and has steadily increased its lead since. This study, made at the end of 1974, shows levels of approval for television as high as or higher than the previous studies on almost every comparative measure.

"First, I'd like to ask you where you usually get most of your news about what's going on in the world today—from the newspapers or radio or television or magazines or talking to people or where?"

Source of most news:	*12/59* %	*11/61* %	*11/63* %	*11/64* %	*1/67* %	*11/68* %	*1/71* %	*11/72* %	*11/74* %
Television	51	52	55	58	64	59	60	64	65
Newspapers	57	57	53	56	55	49	48	50	47
Radio	34	34	29	26	28	25	23	21	21
Magazines	8	9	6	8	7	7	5	6	4
People	4	5	4	5	4	5	4	4	4
All Mentions	154	157	147	153	158	145	140	145	142
Don't know/ no answer (DK/NA)	1	3	3	3	2	3	1	1	•

The Relative Credibility of Media

Television has led as the most believable news medium since 1961, and in 1968 reached a two-to-one advantage over newspapers. It widened its margin over newspapers in 1971 and has now made further gains, enjoying a two-and-a-half-to-one advantage over newspapers.

"If you got conflicting or different reports of the same news story from radio, television, the magazines and the newspapers, which of the four versions would you be most inclined to believe—the one on radio or television or magazines or newspapers?"

Most believable:	*12/59* %	*11/61* %	*11/63* %	*11/64* %	*1/67* %	*11/68* %	*1/71* %	*11/72* %	*11/74* %
Television	29	39	36	41	41	44	49	48	51
Newspapers	32	24	24	23	24	21	20	21	20
Radio	12	12	12	8	7	8	10	8	8
Magazines	10	10	10	10	8	11	9	10	8
DK/NA	17	17	18	18	20	16	12	13	13

The Relative Desirability of Media

Television has consistently been named the most desired medium since the series of studies began in 1959. It reached a three-to-one lead over newspapers in 1971 and, after a small improvement for newspapers in 1972, has now moved ahead again to slightly better than a three-to-one lead over newspapers.

"Suppose that you could continue to have only <u>one</u> of the following—radio, television, newspapers or magazines—which one of the four would you <u>most</u> want to <u>keep</u>?"

Most want to keep:	*12/59* %	*11/61* %	*11/63* %	*11/64* %	*1/67* %	*11/68* %	*1/71* %	*11/72* %	*11/74* %
Television	42	42	44	49	53	50	58	56	59
Newspapers	32	28	28	27	26	24	19	22	19
Radio	19	22	19	15	14	17	17	16	17
Magazines	4	4	5	5	3	5	5	5	4
DK/NA	3	4	4	4	4	4	1	1	1

Among the college-educated, television has again regained a strong lead over newspapers, after a narrowing of the gap between the two media in 1972.

	College-educated							
Most want to keep:	*12/59* %	*11/61* %	*11/64* %	*1/67* %	*11/68* %	*1/71* %	*11/72* %	*11/74* %
Television	27	34	34	39	37	47	44	45
Newspapers	47	37	42	38	36	26	32	26
Radio	15	16	11	13	13	17	15	17
Magazines	9	12	10	8	12	10	8	10
DK/NA	2	1	3	2	2	•	1	2

Trends in Hours of Viewing

Television viewing has increased steadily since we first asked in 1961 about the amount of time individuals spent viewing television, and has now reached three hours daily.

While answers to this question are subject to respondents' reporting error, the trend results are meaningful, even though the absolute response may be somewhat off the mark.

"On an average day, about how many hours do you personally spend watching TV?"

	11/61	11/63	11/64	1/67	11/68	1/71	11/72	11/74
Median hours of viewing	2:17	2:34	2:38	2:41	2:47	2:50	2:50	3:02

Median hours of viewing by:	11/61	11/64	1/67	11/68	1/71	11/72	11/74
College-educated	1:48	2:04	2:10	2:17	2:19	2:12	2:23
Upper-economic levels	2:02	2:14	2:21	2:24	2:30	2:29	2:47

"During the last election campaign, from what source did you become best acquainted with the candidates running in local elections—like mayor, members of the state legislature, etc.—from the newspapers or radio or television or magazines or talking to people or where?"

Local elections:	1/71 %	11/72 %	11/74 %
Newspapers	41	41	41
Television	27	31	30
Radio	6	7	8
People	19	23	14
Magazines	1	1	1
Other	5	5	5
Total mentions	99	108	99

"What about the candidates running in statewide elections – like U.S. Senator and Governor?"

Statewide elections:	*1/71* %	*11/72* %	*11/74* %
Television	51	49	48
Newspapers	29	39	33
Radio	6	7	6
People	10	9	6
Magazines	2	1	1
Other	4	3	3
Total mentions	102	108	97

In the Congressional elections, asked about in this study for the first time, television holds a narrow lead over newspapers.

"What about candidates for the United States House of Representatives from this district?"

Congressional elections:	*11/74* %
Television	40
Newspapers	35
Radio	6
People	8
Magazines	1
Other	5
Total mentions	95

"In every community, the schools, the newspapers, the television stations, the local government, each has a different job to do. Would you say that the local schools (the ones you are familiar with) are doing an excellent, good, fair, or poor job? How about the local (newspapers, etc.)—are they (the one(s) you are familiar with) doing an excellent, good, fair, or poor job?"

		Percent considering the performance as:		
		Excellent or good %	*Fair or poor* %	*Don't know or no answer* %
Television stations	**11/74**	**71**	**25**	**4**
Schools	**11/74**	**50**	**30**	**20**
Newspapers	**11/74**	**58**	**36**	**6**
Local government	**11/74**	**36**	**53**	**11**
Churches	**11/74**	**66**	**20**	**15**
Police	**11/74**	**65**	**29**	**6**

Aspects of Opinion on the Air

Since 1971 we have asked questions on how television handles opinion. Consistently, few have criticized television for devoting too much time to opinion programs. Five times as many say they would like more time devoted to opinions as said less time. Nearly half feel there is about the right amount devoted to such material.

"Do you think television devotes too much, too little, or about the right amount of time to having people express their opinions on the air?"

	1/71 %	11/72 %	11/74 %
Too much time to opinion	9	9	8
Too little time to opinion	31	36	39
About the right amount	51	47	45
DK/NA	9	8	8

"Do you think that overall the people who are given an opportunity to express their opinions on TV lean too much to the left politically, or too much to the right politically, or that on the whole there is a proper balance between them?"

	11/72 %	11/74 %
Too much to the left	14	13
Too much to the right	6	7
Proper balance	58	58
DK/NA	22	22

"There is a certain amount of entertainment programming for people with specialized interests—ballets, classics of literature, serious music and so forth—and there is of course general interest entertainment programming designed for much broader audiences—variety shows, police and detective stories, family comedies and dramas, etc. Would you like to see more of the special interest type of entertainment on television, or more of the general interest type of entertainment, or do you like the balance that now exists?"

	11/68 %	1/71 %	11/72 %	11/74 %
Want more special interest	31	30	34	32
Like balance now	41	45	39	39
Want more general interest	21	21	24	25
DK/NA	7	4	3	4

"Which one of these four statements comes closest to describing how you feel about commercials on television?"

	11/63 %	11/64 %	1/67 %	11/68 %	1/71 %	11/72 %	11/74 %
I dislike practically all commercials on TV	10	10	11	13	11	14	12
While some of the commercials on TV are all right, most of them are very annoying	29	26	26	25	24	27	28
There are some very annoying commercials on TV, but most of them are perfectly all right	31	35	33	35	38	32	35
The commercials on TV seldom annoy me— in fact, I often enjoy them	24	23	21	22	24	24	23
DK/NA	6	6	9	5	3	3	2

"Now I'd like to ask you about commercials on children's television programs—and I mean all kinds of children's programs. Some people think there should be no commercials in any kind of children's programs because they feel children can be too easily influenced. Other people, while

perhaps objecting to certain commercials, by and large see no harm in them and think children learn from some of them. How do you feel—that there should be no commercials on any children's programs, or that it is all right to have them?"

			People who have children:					
	Total sample		Under 6 years old only		Both under and over 6 years old		6-16 years old only	
On children's programs:	11/72 %	11/74 %	11/72 %	11/74 %	11/72 %	11/74 %	11/72 %	11/74 %
Should be no commercials	32	27	39	34	37	31	31	27
All right to have them	60	63	58	65	62	66	64	67
DK/NA	8	10	3	1	1	3	5	6

"If eliminating commercials on children's TV programs meant considerably reducing the number of children's programs, which would you favor..."

	1/71 %	11/72 %	11/74 %
Eliminating the commercials and considerably reducing the number of children's programs, or	43	38*	35*
Keeping the commercials to keep the children's programs	47	53	54
DK/NA	10	9	11

* This represented 12% of the total sample in 1972 and 9% of the total sample in 1974.

These excerpts were taken from *Trends in Public Attitudes toward Television and other Mass Media 1959-1974.* The report is the ninth in a series on television prepared by The Roper Organization, Inc. for the Television Information Office.

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FORWORD

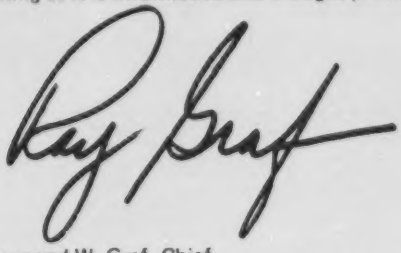
Henry David Thoreau once wrote: "Our inventions are wont to be pretty toys, which distract our attention from serious things. They are but improved means to an unimproved end, which it was already but too easy to arrive at; as railroads lead to Boston or New York. We are in great haste to construct a magnetic telegraph from Maine to Texas; but Maine and Texas, it may be, have nothing important to communicate."

The question Thoreau raises about innovation has been liberally applied to television by all sorts of scholars, intellectuals and just plain people since its first big impact in the 50's. Although the snobbish denial of television's role as a moving force in society has abated, there remains a resistance to come to grips with its permanence. There is also an impatience with the lack of speed with which it is reaching its long-heralded attainments as an educational tool, as a pure and unfettered voice of public information and as purveyor of the best of the arts.

In this segment of the workshop series the dynamics of television are explored and the question of why it continues to produce enormous successes in audience attraction and profits in spite of its shortcomings and its critics is addressed. Experts in news, entertainment, commercials, consumer advocacy, as well as education, discuss their particular television specialities with Gene Shalit. Gene's exchange with David Berkman of the U.S. Office of Education should cause a stir or two among educators. Berkman's point of view is hardly flattering to the education community or to educational television. It is, however, a carefully considered point of view based on years of experience and its ramifications are well worth considering in discussion.

Walter Cronkite presents us with some interesting challenges in considering television news coverage and its relationship to daily instruction. Mr. Cronkite's conversation with Gene contains some creative ideas and challenges for teachers of social studies and history in particular.

This program generally provides a good resource for understanding the dynamics of many of the behind-the-scenes aspects of television. We think it will be as entertaining as it is informative and thought-provoking.



Raymond W. Graf, Chief
Bureau of Educational Communications

WORKSHOP DESCRIPTION

Visual Learning is an inservice workshop for teachers on the use of television in the classroom. The workshop is divided into five sessions, each session consisting of a televised program, a manual, and activities. The sessions are designed as independent 45-minute presentations on various areas of television utilization. They also may be used together as a single, one-day workshop.

Session 1 — *Towards Visual Learning* – explores the rationale behind visual learning.

Session 2 — *The Many Faces of Television* – interviews professionals from various areas of television.

Session 3 — *Television in the Classroom* – presents guidelines for using television in the classroom.

Session 4 — *The Mechanics of Television* – explains how to operate a color television set and videocassette player.

Session 5 — *Program Acquisition* – introduces the local representative to explain program acquisition procedure.

What Do You Need For This Session?

1. A Color Television Set. (Additional sets for larger groups.)
2. A 3/4" Videocassette Player.
3. The Videocassette, *The Many Faces of Television.*
4. The Manual, *The Many Faces of Television.*

How Does This Session Work?

1. Play the videocassette, *The Many Faces of Television,* which contains all necessary information and directions.
2. The tape may be stopped to allow discussion following Gene Shalit's interview with Marvin Kitman. The second half of the tape may be played following the discussion, or it may be played on another day.
3. Read this manual which contains program activities, a summary of the session, and relevant readings.

SUMMARY

The Many Faces of Television

Session Two

The Many Faces of Television consists of interviews by Gene Shalit of leading personalities in various areas of television. The objective of the session is to investigate from the inside the reasons why television has been so successful. If educators are to use television successfully, they must know why it works. Some of the professionals interviewed indicate the implications of their areas of expertise for teachers who use television.

This session may be split into two parts with a discussion following each part. It is recommended that a discussion follow the third interview with Marvin Kitman. The second part may follow the discussion or be presented at a later date.

The professionals and areas covered are:

Commercials

Gerald Lukeman—President of ASI Market Research. Mr. Lukeman answers questions about the effectiveness of commercials. Examples of commercials are shown and workshop participants are asked to evaluate the commercials before hearing Mr. Lukeman's analyses.

Consumer Education

Betty Furness—she appears on various NBC programs representing the "other side" in the world of commercials. She explains how television gives her the opportunity to help consumers fight for their rights.

Entertainment

Marvin Kitman—the TV critic for *Newsday* and a creator of the CBS comedy series, *Ball Four*. Television has reached its greatest success in the area of entertainment. Mr. Kitman comments on the present status of television entertainment and its prospects for the future.

It is recommended that a discussion of the first part of the program take place after this interview.

SUMMARY continued on next page

SUMMARY

The Many Faces of Television

(Continued)

Education

Dr. John Culkin—Director of the Center for Understanding Media and Chairman of the Media Studies Graduate Program at The New School, indicates some of the functions of television in education and the implications for the future of American education.

Dr. David Berkman—Television Program Officer for the U.S. Office of Education, comments on what he believes is the non-future of television in education.

News

Walter Cronkite—CBS news anchorman. He explains the nature of television news and how he believes educators can best use the news for themselves and their students.

activities

EVALUATION OF COMMERCIALS

Here is space for your comments on the commercials shown in the program and analyzed by Gerald Lukeman.

TRAC II

PINE-SOL

ALKA SELTZER

EARTH BORN

AVIANCE

from
Advertising: Is Copy Testing Worth It?

By Gerald Lukeman

Is copy testing worth the time, effort, and expense involved? It depends on whom you ask.

It's like handicapping. Ask a disciplined handicapper whether it's worth anything to him, and he'll tell you he couldn't function without it. Ask a hunch player, and he'll tell you handicapping only gets in the way.

Just as there are good and bad horse players, there are good and bad copy testers. And just as good handicapping pays off better than hunch playing, so does good copy testing. Every time.

The primary reason advertisers test copy relates to the high cost of television air time. If air time weren't expensive, dollars spent on quantitative evaluation of copy would drop off sharply. For example, few advertisers bother to evaluate radio copy. Less money by far is spent on print testing than on TV commercial testing. But with television time as expensive as it is, it's imperative to ensure that you utilize it efficiently.

It's somewhat startling to realize that it's just as possible to spend $3 million airing a bad campaign as a good one. At the extremes, you have $3 million times nothing, and $3 million times a lot. The difference between the one and the other could easily be a $2,000 copy test.

COPY TESTING FACT SHEET

PHILOSOPHIES

There are two: on-air (awareness) and laboratory (persuasion/diagnosis).

METHODS

1.) **On-air:** Put the commercial on the air, then call people up afterward and ask them whether and what they remember about it.

2.) **Laboratory:** Bring respondents into a controlled facility (theatre/trailer/shopping center). Expose them to the stimulus. Ask them questions both before and after exposure, and evaluate the differences between what they said before and what they said after.

EVALUATION
Most systems compare scores against a norm or benchmark.

MEASURES
On-air. The key measure is proven recall: the number of people who remember the commercial, either as a percentage of people who are at the set when commercial was shown or as a percentage of people who watched the program.

Laboratory. Usually, there are three measurement dimensions: persuasion, presentation/execution, and communication. Persuasion is generally associated with pre- and post-attitudinal movement. Presentational response has to do with what is liked and not liked. Communication measurements, which include recall, deal with what the commercial says to people. Both on-air and laboratory philosophies attempt to diagnose strengths and weaknesses through additional customized questions.

COSTS
The average cost of a copy test is probably about $2,500. The range is quite wide, with a low of around $1,500 to a high of $10,000 or more. Many variables affect costs, the nature of the sample being a major one. On-air is probably more expensive on the average than laboratory. Testers who have high volume can do it for less per test than those with low volume. High-volume advertisers test 300 or more commercials a year.

Gerald Lukeman is President of ASI Market Research, Inc., a firm which tests the effectiveness of television commercials. The above article appeared in *Product Management*, March 1975.

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Litton Industries, Inc.

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

from
The Marvin Kitman Show

by Marvin Kitman

Personality Minus

The Six Million Dollar Man is a physical god. Col. Austin looks like a well-built Clint Eastwood; he is perfection. As early Greek artists portrayed their ideal man in sculpture, some day there will be a Maillol-like Six Million Dollar Man structure in the Museum of Modern Art sculpture garden we can marvel at.

Where the Six Million Dollar Man is deficient and unworthy of emulation, however, it is in the spiritual and mental areas, which don't seem exactly "bionic." His personality, for example, is a disaster area.

"What would it have cost" asks Lewis Chesler, the theatrical producer, "to have given him a personality to go with his super body? $600,000? $700,000? They were being penny-wise and pound-foolish to let him off the table with no personality."

Col. Austin, of course, is not without personality. It just seems that way. Actually he has the personality of a normal midwestern person, or at least the stereotype of one. Col. Austin's so-called personality is built on the bedrock of natural reticence, which creator Harve Bennett must have discovered while reading Hemingway short stories in college. It doesn't work as well in a visual medium, which prevents the functioning of the imagination. Col. Austin comes across as a very ordinary, completely uninteresting-type person—except, of course, when he is in action.

It's difficult to put a price-tag on spiritual things, like personality, compared to tangible items like a bionic arm. But building a new personality into a bionic man is a fantastic concept in a construction project.

"For $600,000 they could have given him at least a little of Georgie Jessel," producer Chesler fantasizes. Personally I would have liked to see elements of the personality of that other major contemporary cultural folk hero, the Fonz (Arthur Fonzarelli of "Happy Days"). Then Col. Austin might truly be what Lewis Chesler calls "The Six Million Dollar Mensch."

The Six Million Dollar Man's brain is the more serious problem. The major thing wrong with it is that it can't seem to think for itself. The Six Million Dollar Man is always taking orders from the government. Do this and do that, Oscar Goldman, his supervisor, is always saying, ordering the nation's biggest man since Superman around as if he were a robot instead of a real superhero.

The Six Million Dollar Man is a little hard to believe. If you had a body like that, would you work for the civil service? The man has no ambition.

Fond of Fonzie

For the last two years I have secretly belonged to a fan club, the Arthur Fonzarelli Mutual Admiration Society.

Some members of this club dress up in black leather jackets (with general's stars

on the shoulders), bike chain, motorcycle boots, T-shirt with the sleeves rolled up holding a mandatory pack of Luckies and, of course, a comb and four tubes of Brylcreem. Then we look at ourselves in the mirror—and sigh.

There are thousands of such secret groups—ranging from one to six or seven persons per group—who gather on Tuesday nights to wait for the Fonz. They are on the edge of their beds in homes or dorms, in their living rooms in the suburbs and cities, in college TV lounges, all waiting for the coming of the Fonz.

The Fonz attracts an unusual following, more intellectual perhaps than those who watch "Happy Days" and "Laverne and Shirley" for the other characters. We write and think a lot about the Fonz. You may have seen a short essay I wrote on the subject (on a New York City subway car):

"FONZIE LIVES."

I first heard about the Fonz movement from a leading Long Island scholar of Fonzieism, Elissa Katowitz of Levittown. She became involved in Fonzieism while a college student. "As a professional student at SUNY at Buffalo," Katowitz explained in 1974, announcing the first Fonzie fan club: "We appreciate the deep educational values and irreproachable philosophy advocated by the Fonz. We would gladly lay down our scalpels and high-speed drills to rally to the side of our hero."

Fonzie is one TV character who really knows what life is all about. The Fonz knows that in our society it's important to know how to fix cars and get girls. If only somebody had told me that in high school, I would be a much better person as an adult today.

I don't agree with everything the Fonz says on television. For example Richie asked him the other week at a sox hop: "What's your idea of a perfect girl?" "45-22-34," answered the Fonz, "with her own Harley." I think Fonz is wrong about the Harley.

Fonzie—played brilliantly by the great American TV actor, Henry Winkler—is the closest thing we have to a true cultural hero on television. He is a man with a message in a medium where the only messages you get are in the commercials.

Fonzieism, as described by Fonz scholar Katowitz, is the ability to look at the world and laugh. No situation is so serious that it can't be handled with a sense of humor. "Optimism always," Katowitz explains. "There are too many problems in the world and Fonzieism is a great way to keep your sanity."

Who could say it better than Fonzie himself: "Live fast, die young, and you leave a good-looking corpse."

Ford, or the Fonz?

Millions of Americans were at their TV sets at 8 PM last Tuesday waiting for the appearance of Arthur Fonzarelli on "Happy Days." Instead they got to see Gerald Ford, the President.

The White House media advisers should have known how important this particular episode of "Happy Days" was.

The Fonz was going to tell the little punk, Spike, his nephew, the difference

between right and wrong. Two plus two equals five—that's a mistake, the Fonz was scheduled to explain. But breaking into Arnold's at night and emptying out the cash register—that's stealing. And stealing is not cool.

That was big news to part of the American television audience. It was also an important lesson in basic morality for all of us, a tale that should not have been interrupted in any way. I submit, further, that the difference between right and wrong was a more valuable thing for the American people to hear than anything the President had to say during his press conference.

Seven vital minutes were lost from the "Happy Days" morality tale. Countless numbers of young people fell asleep during the President's appearance. Not only that, he made us miss a major bit of business: Richie Cunningham in some incredible way had gone off to college.

As I dozed off listening to the Prez, "the Face," drone on, it occurred to me that I might sleep better if Arthur Fonzarelli were President, or at least a candidate in the primaries in New Hampshire.

The Fonz already lives dangerously. He had a job driving an ice cream truck at 95 MPH, which he quit because he had to slow down for some kid with a dime. The Fonz is economy-minded and knows how to make complex machines work. You should see him hit the juke box or telephone. But it's not brute force. "It's all in the wrists," he explains.

The best thing about the Fonz as the leader of the American people would be that his moral standards are out front. If the Fonz said we had to make a deal with some foreign country, reporters could go to him at a press conference and ask, "Fonz, is that cool?"

"Heyyye, heyyye," the Fonz would say, "that is cool." The Fonz would never lie to the people.

The Fonz, beneath his rough facade, is a super intellect—especially compared to that other major TV folk hero of the 1970s, Vinnie Barbarino. Not that I am knocking Vinnie. That young fellow is a shrewd politician. When he ran for class president on "Welcome Back, Kotter" earlier this season, he came up with the best political slogan in years: "Vote for Barbarino—or else."

Marvin Kitman is the television critic for *Newsday*. He is one of the creators of *Ball Four*, a comedy series produced for CBS television. The above excerpts were taken from his column, "The Marvin Kitman Show," which appears in *Newsday*.

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Newsday

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

from
The Myth of Educational Technology

by Dave Berkman

The myth of educational technology which is, historically, largely the myth of the learning industry, can trace its beginnings to a set of "buzz concepts" and clichés immortalized by various electronics moguls given to *ex cathedra* utterances back in the early Sixties.

Forgetting that formal education had never made anything more than the most superficial use of a film medium which had been around for nearly 70 years; that it had all but ignored the potential of a radio medium entering its fifth decade; and was paying little more than lip service to television, which by then was already well past puberty, these electronics pontiffs painted a pastiche of promise and profit characterized by a logic which, on its surface, seemed irrefutable: If we hardware people who have all these machines get together with (i.e., acquire) all those software people who have all the stuff for us to display on our machines, why then this combination ...better make that "Synergism" ...why then, this synergism will lead to a knowledge industry which the *Wall Street Journal* was soon predicting would be the growth industry of the Seventies as TV was to the Fifties.

Thus was a glamor industry born.

Of course the clichés and buzzings did not end there.

"Knowledge doubles every ten years," someone said. And each of us dutifully repeated, "knowledgedoubleseverytenyears." The implication of this was a concomitant twofold increase in the density of facts and concepts contained in the curricula of formal education—and thus the need for new and more efficient formats and media to present them. For the sake of argument, however, let us assume this decennial doubling of knowledge is true; just how much of this new knowledge is of the relatively gross type of fact and concept with which the Grades 1-12 curricula are concerned? The writer had occasion not long ago to examine the New York State junior high school science curriculum. Science, it would seem, should be where this doubling of knowledge would have its greatest curriculum impact. Yet that curriculum was the exact same one which he suffered through in a Brooklyn junior high school 23 years earlier!

The irony here is that where there *are* increases in knowledge, or changes in fact that might *really* have some significance to youngsters—as in the areas of sex, drugs, or about a monolithic Communist menace that is no longer monolithic, and thus much less menacing—well, try packaging any of *this* new knowledge for cartridgized, computerized, electronicized, readout display, and see how much of it American schools will buy!

Before leaving clichés, some note should be made of what is perhaps the most ubiquitous of those which have their genesis in educational technology: "Multi-media." Most of the "multi-media presentations" which this observer has been priv-

ileged to attend have consisted of mis-matched, side-by-side slide displays, accompanied by poorly recorded, out-of-sync audio tape. In more than a few knowledge industry catalogues the heading "multi-media" will refer to silent filmstrips accompanied by a few pages of mimeographed material.

Is there any hope?

This observer sees three possibilities—all, admittedly, relatively slim—whereby educational technology could begin to make the impact it is capable of effecting on American schools.

The first rests on the assumption that as taxpayers continue to revolt against higher school costs, the collective bargaining organizations (mainly the NEA and the AFT) which represent professional educators, will find they have to agree to a "tradeoff": acceptance of cost-effective, technology-based learning systems for higher salaries and job protection for those already employed. Thus, we may reach a point where education *has to* become less labor-intensive and is forced to let technology take over some of the burden, if only to save money.

Such a thesis as this could, however, contain some of the very naïveté which has been ascribed to the knowledge industry, insofar as it ignores that the middle-American mentality which votes down increased school expenditures, is also least likely to appreciate such concepts as "cost-effectiveness tradeoffs." It is not difficult to imagine the initial capital bond outlay for an eventual cost-reducing ITV system being rejected, for example, because "ITV is TV and-TV-is-that-fun-thing-we-watch-at-night-and-the-schools-have-got-to-stop-wasting-money-on-all-those-frills-and-get-down-to-teaching-the-3Rs!"

The second hope lies in the changes which will result from the gradual assumption by Blacks of control over urban education—control which, if it doesn't come this year or next through community takeovers, will come before the decade is out as a result of the inevitable Black takeovers of whole cities. To Blacks, whose children have been all but totally failed by the traditional, print-based system of education, the promise of media-mediated, technology-based basal learning systems is not just a luxury, but perhaps a matter of survival. (Why is it we heard so much about all the turmoil in Ocean Hill-Brownsville—and virtually nothing about the intensive degree of experimentation that community-controlled school system undertook in order to test new educational ideals and techniques?) Related to this is the turn to technology which Roman Catholic education is making as a matter of immediate survival. (Case in point: while the rest of education has virtually ignored the special set of frequencies known as the Instructional Television Fixed Service [ITFS], which the FCC set aside exclusively for instructional—as opposed to "educational" or Public-TV, seven of the ten largest Catholic school systems are operating ITFS systems.)

Third, and perhaps the best hope of the three: the fallout from *Sesame Street*. A generation of youngsters are entering our kindergartens and first grades this year who could prove to be as different from those who entered last fall as we are from our grandparents. Over half these youngsters have watched *Sesame Street* on a regular basis. If they turn off as quickly to the uninspired, laboriously-paced, mind-debilitating tedium which passes for early grade education, as one can reasonably expect they

will after their *Sesame* exposure, then something drastic just could happen. (When it's *"our"* kids, and not "those Black kids" whom the schools begin to turn off and fail in large numbers, then that—pardon a mixed metaphor—is a failure of a different color!)

For the present, however, the reality is that any meaningful application of educational technology within our schools exists only in the rich verbal traditions of the learning industry—and, unless things change drastically, this mythology may prove to be about *all* that it has produced.

Dr. David Berkman is Television Program Officer for the U.S.Office of Education.
The article appeared in *The Educational Forum*, May 1972.

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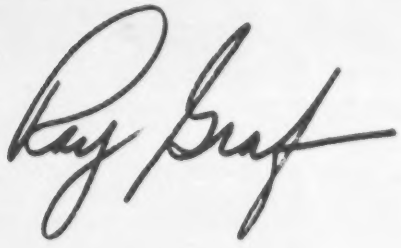
foreword

If programs one and two of the series have been effective, a majority of the educators participating should be ready to consider some practical advice on how to use television in the classroom. As almost everyone should now know, good classroom television utilization begins with attitude and the commitment in the mind of the teacher. The practical hints on things to do in the classroom before, during, and after the telecast are of little value if the individual has not firmly decided that television can really be useful and that the creative work required to achieve success is worth it. Likewise, the ways to successful classroom television utilization cannot be generally mapped and prescribed. They must flow out of the teacher's individual capacities and, of course, the nature of the content and the age and abilities of the students.

What we have done in this segment is to provide some of the broad, basic essentials of television utilization—room arrangement, preparation, during-program and follow-up activities—and some examples or "for instances" which should spur some thoughts from which teachers may develop their own variations. All the examples shown were shot on location in New York State classrooms where experienced teachers are using television quite effectively.*

The program concludes with a discouraging analysis of why classroom television has failed and will continue to fail from David Berkman of the U.S. Office of Education. Dr. Berkman's opinions are his own and do not necessarily reflect the position of the producing agency. While we cannot disagree with all he says about past failures, we cannot agree that we can afford to stop trying to make a success of classroom television; ergo, this series.



Raymond W. Graf, Chief
Bureau of Educational Communications

*The following teachers appear in the televised program:

Ms. Rosalie Kelly
Ellicottville Elementary School

Ms. Joan Zimmerman
Mr. George Lawler
Ms. Lois Szarejko
Ms. Patricia Danaker
Washington Intermediate School, Wellsville

Mrs. Betty Steffenhagen
Franklinville Elementary School

Clem Smith
Ellicottville Junior High School

Mr. Bob McGaughey
Mr. Vince Sperrazza
Mrs. Betty Cuccia
Chautauqua County BOCES, Fredonia

WORKSHOP DESCRIPTION

Visual Learning is an inservice workshop for teachers on the use of television in the classroom. The workshop is divided into five sessions, each session consisting of a televised program, a manual, and activities. The sessions are designed as independent 45-minute presentations on various areas of television utilization. They also may be used together as a single, one-day workshop.

Session 1 — *Towards Visual Learning* — explores the rationale behind visual learning.

Session 2 — *The Many Faces of Television* — interviews professionals from various areas of television.

Session 3 — *Television in the Classroom* — presents guidelines for using television in the classroom.

Session 4 — *The Mechanics of Television* — explains how to operate a color television set and videocassette player.

Session 5 — *Program Acquisition* — introduces the local representative to explain program acquisition procedure.

What Do You Need For This Session?

1. A Color Television Set. (Additional sets for larger groups.)
2. A 3/4" Videocassette Player.
3. The Videocassette, *Television in the Classroom.*
4. The Manual, *Television in the Classroom.*

How Does This Session Work?

1. Play the videocassette, *Television in the Classroom.*
2. Read this manual which contains program activities, a summary of the session, and relevant readings.
3. View program segments which follow Gene Shalit's presentation on the videotape.
4. Prepare lesson plan incorporating an instructional television segment.

SUMMARY

Television in the Classroom

Session Three

Television in the Classroom demonstrates how teachers can use television effectively for instruction.

The emphasis is on the application of general guidelines to practical classroom situations.

Throughout the program, examples not only visualize the guidelines but also indicate the wide variety of ways television can be used.

The areas of preparation, during-program activity, and follow-up are explained.

Both the benefits and problems of technology for instruction are aired.

Dr. David Berkman, for example, points out both his belief in the effectiveness of instructional television and his prediction that it ultimately won't be used in the classroom.

Gene Shalit, in turn, urges teachers to accept Dr. Berkman's remarks as a challenge, since the success of television in the classroom depends on the willingness of teachers to accept innovation.

Finally, the participants in the session are shown televised programs and are asked to write lesson plans incorporating these programs.

activities

CLASSROOM SETUP

During the televised program, a classroom incorrectly setup for television viewing is shown. You are asked to look at the classroom scene and pick out the errors. Space is provided below for you to note the errors before Gene Shalit reviews them.

Lesson Plan

At the end of the regular televised program for this session, the administrator of the session will show some television programs suitable for classroom use. Use the following form to write a lesson plan for the television program you have selected. This activity will serve to recall many of the guidelines and hints suggested in the program and at the same time give you an opportunity to think of new effective ways to use television. The forms might be used later for guidelines in writing lesson plans during the teaching year. The limitations of this activity are recognized insofar as the program you work with may not fall within the scope of your curriculum expertise.

If programs especially suited to your interests have been supplied, by all means use them. If not, the following programs can be found on the tape following the regular program for this session. The selection tries to cover a broad range of subjects and grade levels.

Title	*Series*	*Producer*	*Subject Area*	*Grade Level*	*Minutes*
Buy and Buy	Inside Out	Agency for Instructional Television	Consumerism	Elementary	5
Your Eyes	———	Encyclopaedia Britannica Educational Corporation	Biology	Elementary/ Junior High	2½
Estimation	Infinity Factory	Education Development Center	Mathematics	Elementary/ Junior High	4
If You Could See the Earth	———	Encyclopaedia Britannica Educational Corporation	Ecology/ Science	Junior High	6½
"I Agree,... You're Wrong!"	Bread and Butterflies	Agency for Instructional Television	Career Education/ Health Education	Junior High/ Senior High	3
Culture and Costumes: The Great Clothes Put-On	———	Encyclopaedia Britannica Educational Corporation	Social Studies/ Art Education	Junior High/ Senior High	7½

Lesson Plan

Class _____ Subject _____ Date _____ Time _____

I. PREPARATION

Objectives: Try to have specific, obtainable, measurable behavioral objectives.

Specify

- ☐ Initiate a skill
- ☐ Improve a skill
- ☐ Demonstrate a skill
- ☐ Demonstrate an understanding
- ☐ Make a logical connection
- ☐ Make a logical extension
- ☐ Arrive at conclusion via induction
- ☐ Arrive at conclusion via deduction
- ☐ Relate significance to self, others, etc.
- ☐ Exhibit excitement/enjoyment
- ☐ Stimulate questions
- ☐ Stimulate participative discussion
- ☐ Other

Planning Ahead

- ☐ Arrange for media
- ☐ Arrange for equipment
- ☐ Make
- ☐ Read
- ☐ Consult
- ☐ Ditto
- ☐ Supply
- ☐ Obtain
- ☐ Prepare bulletin board

Classtime

On hand:

- ☐ Media
- ☐ Equipment
- ☐ Realia
- ☐ Print
- ☐ Other

This form may be removed along the dotted line.

Think out progress of lesson *Specify*
Write brief notes here:

Time allotted: _____

Introduction:

- ☐ I talk/explain concepts
- ☐ Ask questions
- ☐ Explain vocabulary
- ☐ I read
- ☐ Kids read
- ☐ Use board
- ☐ Use realia
- ☐ Use print
- ☐ Other

Classroom Setup:

- ☐ Television Set
- ☐ Player
- ☐ Videotape
- ☐ Power
- ☐ No glare
- ☐ Children with sight problems
- ☐ Children with hearing problems
- ☐ Disruptive children
- ☐ Children with special emotional needs
- ☐ Children with special intellectual needs
- ☐ Children with learning disabilities

II. DURING PROGRAM ACTIVITY

During the program I will be:

- ☐ in front
- ☐ in rear
- ☐ moving
- ☐ working with individual
- ☐ working with small groups
- ☐ other

- ☐ I will comment while tape is playing
- ☐ I will stop tape to comment
- ☐ I will use instant replay
- ☐ I will replay major section of tape
- ☐ I will replay entire tape

This form may be removed along the dotted line.

This form may be removed along the dotted line.

III. FOLLOW-UP ACTIVITIES

Specify

- ☐ I will review (not renash) tape
- ☐ Kids will recap tape
- ☐ Kids will ask questions
- ☐ I will take subject beyond tape
- ☐ Kids will take subject beyond tape
- ☐ Other

Activities:

Discussion (Don't lean on this too much or too often. Be sure that any discussion has wide [80%] class participation.)

- ☐ Question and answer ☐ Small group ☐ Panel ☐ Debate
- ☐ Other

Gaming/Dramatization

- ☐ Role playing
- ☐ Re-enactment
- ☐ Group reading
- ☐ Speeches
- ☐ Pantomime
- ☐ Other

Written Assignment

- ☐ Report
- ☐ Outline
- ☐ Question/Answer
- ☐ Creative prose
- ☐ Poetry
- ☐ Problems
- ☐ Other

Media Assignment

- ☐ Newspapers ☐ Radio ☐ Movies ☐ Film Loop (8mm)
- ☐ Magazines ☐ Slides ☐ Audio tape/cassettes ☐ Maps, globes
- ☐ Television ☐ Snapshots ☐ Filmstrip
- ☐ Other

Projects (in-school or long-range out-of-school)

- ☐ Individual
- ☐ Partners
- ☐ Small groups
- ☐ Class project
- ☐ Homework assignment

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Planning Ahead

- ☐ Arrange for media
- ☐ Arrange for equipment
- ☐ Make
- ☐ Read
- ☐ Consult
- ☐ Ditto
- ☐ Supply
- ☐ Obtain
- ☐ Prepare bulletin board

Classtime

On hand:

- ☐ Media
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Think out progress of lesson
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READINGS

from
Educational Technology:
Does It Have a Future in the Classroom?

by James Koerner

What are the fundamental needs of education now, what are the demands being made on the system, what is it we would like to do but can't in the present arrangement—and can educational technology help in meeting any of these needs, desires, and demands?

Let's begin with the problem of access. Increased access to education is surely one of the chief demands being made on the system these days. The American school and college system already affords greater access than does any other system in the world, but there is now a national movement for making the educational system still more accessible. The demand begins at the level of the high school dropout and continues to the postdoctoral level.

The "open university" idea as it has been imported into the United States from England, the development of external degree programs, the removal of such barriers as sequential study and prerequisites to study, the reduction of residency requirements, the emphasis on independent study and on so-called "contracts" or "portfolios" that allow students much greater control over their course of study, the demands that people be permitted at any point in their lives to move in and out of educational programs for any period of time that suits their purposes, the establishment of the University Without Walls and the Commission on Non-Traditional Study, the granting of credit by examination, the recommendation of the Newman Report for regional examining universities and certainly the open admissions experiment of the City University of New York with its emphasis on remediation in basic subjects—all these programs are simply responses to demands for access—access to study and indeed to degrees for anyone, anytime, anywhere.

I don't know whether these demands come more from the educator himself than from the consumer, but time will tell whether the national appetite for external study is as great as is claimed and if it is accompanied by the requisite self-discipline. To these demands for access I should add those for graduate study and postprofessional study away from the campus at one's convenience and, if possible, in one's own home. Such demands for continuing education come in particular from doctors, dentists, lawyers, engineers, and others who have a regular need to stay abreast of developments in their fields.

What all of these demands for access have in common is the need for varied, flexible, and pervasive means of communication between the educator and the student. Lacking such means, these varieties of open-study programs will presumably have to rely on the technology of the U.S. mails, plus a few minor additions, such as the telephone or local study centers. Communications technology is going to have to carry much of the burden of enlarged access if external-study programs are to succeed on the scale for which they are being planned and promoted.

Individualization of instruction is another demand. For most of this century professional educators have been talking about the importance of "individual differences" among students and how to provide for them. But in reality there has been very little individualization of instruction in American schools and colleges. On the contrary, one of the aspects of the educational system that most impresses an observer is its mass nature. Educators, faced with the sheer number of students at every level of the system, have never found a way out of the lockstep structure, with its rigid timetables, set courses of study, instruction in groups (often very large groups), and progress measured out in credit hours. Of necessity, most students move through the educational system in blocs rather than as individuals. They increasingly resent it, just as educators increasingly regret it.

The third and final demand I would mention comes, not from students, but from those who pay most of the bills. It is the demand for *efficiency*, for a reduction in the unit costs of education. Now that we are spending more money on education (either in absolute figures or as a percentage of the Gross National Product) than any other nation on earth, the taxpayer is telling educators that they are going to have to do more than merely hold the line on costs. They are going to have to reduce them.

Can technology do anything about these demands for access, individualization, and economy? Does the technology exist with which to help meet the demands? In a sense, the technology *does* exist with which we could at least begin to meet the demands. It exists, that is, if we think of technology only as a hardware, the physical means for communication between the educator and the student. This is where we are with the major technological systems:

Broadband Communications. We now have the technological *ability* (I stress "ability," for the systems are not yet installed widely) to deliver a vast number of signals to almost any kind of educational audience at almost any distance. By means of coaxial cable, microwave, and satellites (in the future by means of lasers, glass fibers, and other exotic devices), we have the capability of creating many kinds of telecommunications networks with more or less unlimited capacity. These networks could tie educational institutions together as well as tie them to other kinds of public institutions and directly to homes.

Computers. This technology now offers the educator a means unmatched by anything else he has ever had available for the lightning processing of truly vast amounts of information. Two major experiments in computer-assisted instruction will produce within another three or four years better data about computer learning than we have had in the past. They are the *Plato IV* project at the University of Illinois, which will ultimately link thousands of time-shared terminals to a large central computer, and a system called *Ticcit*, which is being developed by the *Mitre* Corporation and uses a small computer along with a coaxial cable television system that goes into homes. I mention *Plato* and *Ticcit* only as two leading experiments; there are many others. The point is that computer technology now offers the educator an instrument of great range and power that he is still far from knowing how to exploit. Too often today's computer programs continue to demonstrate the truth of an adage that grew

up in the computer trade years ago, "Garbage in, garbage out."

Video Reproduction. By this I mean the technology of storing miniature, talking pictures on tape or discs or film for later replay at one's convenience, or for immediate reproduction as in the case of live television or Picturephone. This technology involves scanning a two-dimensional picture, any kind of picture, and converting it into a series of electrical impulses, which at the user's end are then reconverted to the original picture. (This same process makes possible facsimile reproduction of newspapers or other printed matter over long distances.)

Broadband technology can, of course, be combined with video or computer technology to provide a virtually unlimited system for delivering miniature talking pictures or digital data—in other words, for sending to any audience any amount of educational programming with illustrations and sound. Videotapes do not even require a transmission system, only a transportation system for moving them from the originator to the point of playback and from one point of playback to another.

Miniaturization. In addition to video technology (which is a species of electronic miniaturization), microfiche technology allows a large array of miniaturized images to be stored on transparent materials for later use at a student's convenience. The material can be re-enlarged on a reading machine or reproduced on a piece of paper. Extreme reductions are possible, as with the 20,000-volume library on American civilization now offered by *Encyclopaedia Britannica*, each volume of which is available in the form of a single, thin *fiche* measuring three by five inches. Even greater reductions are possible. I have no doubt that it will soon be possible for an itinerant evangelist to carry around for distribution a packet, no larger than a deck of cards, containing a hundred copies of the Old Testament. (Such miniaturization is probably all that is needed to insure that neglect of the Bible becomes total, but that is another matter.)

Books, Blackboards, and Others. Other technologies may also have potential in education. For example, there are many kinds of audio devices, including one that has all but been forgotten by American educators called radio (the *BBC* seems to remember, however, as do the radio systems of many other countries). There are multitudinous mechanical gadgets, ranging from costly teaching machines to xerographic devices for making copies of any kind of document at a cheap price. There is also the ordinary blackboard, which is a structural aid made possible by technology. There are even things called *books*, which are nothing more than visual aids made possible by a technological breakthrough in the middle of the fifteenth century.

Educational Technology **by James Koerner appeared in the April 14, 1973, issue of** *Saturday Review of Education* **and was adapted from a presentation before the Open Court Publishing Co. He is Program Officer for the Sloan Foundation.**

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from

The Importance of the Viewing Environment
or, When is a Good Tape NOT a Good Tape?

by Peter Martin

A videotape is either boring or it isn't—Right? Wrong! The viewing environment has a strong, but generally unnoticed, effect on how the audience reacts to a given tape. Here's an experience I had that demonstrates how important the viewing environment is to the viewer's acceptance of a video program.

Last year, our Training Department was asked to help in making a videotape which would teach engineers how to fill out input forms for a computer program developed by another division of our company. These input forms contained spaces for the engineer to fill in certain parameters dealing with diameters of pipes, temperatures of fluids, and the like. The computer program would calculate a heat-exchange index, based on these parameters.

We agreed to help, and made what we thought at the time was a reasonably good industrial videotape. Considering that the potential audience for the tape was small, was strictly within the company (and therefore "family"), and was all engineers, we kept the production informal, rather dry, and very much to-the-point—no frills, just need-to-know information.

Since the life of the tape would be rather short (on the order of a year or less), we did not take the production to our New York City television studio, but instead used our home-style, half-inch, local black-and-white setup. Our "actors" were real, live computer programmer types; ones who knew the subject matter intimately although they didn't have much flair for acting. All in all, we thought we were producing an appropriately styled tape for the audience and subject matter we were dealing with.

When we were through taping and editing, the manager of the Computer Programming Division asked to view our tape before sending it into the field. Since management was involved, we took pains to show the tape under what we thought were the most favorable, if somewhat formal, conditions. We reserved one of the conference rooms, a room which will accomodate about 14 people and has a 23" monitor built into the wall.

The manager and several of his lower-echelon supervisors showed up for the viewing. So did the two "actors," the camera lady, and myself, the director. We darkened the room and called the projectionist on the intercom to start the tape. Within five minutes, everybody in the room was bored out of his skull (unfortunately, the tape was 45 minutes long). By 20 minutes, just about everyone had had enough.

Back when we had made the tape, it had seemed like a good idea to have the two "actors" take turns standing beside a flip chart as they led the viewer through the process of filling in parameters on an enlarged copy of the input forms. Now, all the

forms looked alike—in fact, even the two "actors" began to look alike. It was the boringest production any of us had ever witnessed.

We never did get to the end of that tape. When the Programming Manager could stand no more, he ordered the lights brought back up and the tape stopped. After a brief discussion, it was decided to put the tape on ice rather than release it to the field. So the tape was relegated to the scratch shelf in our tape library, where it gathered dust for the next six months.

Then, one day, an engineer who needed to use the heat-exchanger computer program came by to inquire about that tape. He had heard there was a videotape which explained how to fill out the input forms for the program, and he was having a hard time doing exactly that. Could he by any chance view the tape?

We recounted the disastrous previewing session with the Programming Manager. But the engineer said that *anything*—no matter how bad it was—was bound to be better than nothing. So after apologizing once more for the product, we set the engineer up in his own office to view the tape.

We put our half-inch VTR on one corner of his desk and a nice little eight-inch portable Sony television set in the center. Our "audience" sat at his desk with a supply of input forms in front of him. With felt-tipped pen in hand, he turned on the TV and switched the VTR to "play" while we watched over his shoulder in embarrassed silence.

As you may have guessed by this point, the results were fantastic! As the "actors" filled in their forms, the engineer filled in his. If he had to stop and look up some parameter value to fill in, he reached over and stopped the VTR. While we watched over his shoulder, he simply sat at his desk and filled out forms for 45 minutes, following the directions on our videotape.

When he was finished, we asked him if he had found the tape boring. He said not at all—in fact, he felt that 45 minutes was a small investment to accomplish a task that had already baffled him for days.

We think we learned something about viewing videotapes from this experience. Why wasn't the engineer bored?—because he didn't expect to be entertained!

When we had set up our preview session for the Programming Manager, we had unwittingly prepared everyone to expect entertainment. Just look at the viewing environment we had arranged—a large, darkened room with a large, built-in viewing monitor; an audience of several people relaxing in conference chairs; even an intercom to the projection room. In short, the whole arrangement was like a small movie theater, or, perhaps, like somebody's basement recreation room set up for a Saturday night of television viewing. We had created a theater environment; *of course* everyone expected to be entertained. And, of course, everyone was disappointed since our tape was not intended to entertain, but to instruct.

In contrast, look at the viewing environment when the engineer used the tape six months later. He was in his own, fully illuminated office, at his own desk. He had his input forms in front of him, and his pen in hand. Was he expecting entertainment? He was not. He was prepared to do some work, and that was the vital difference.

Right there is the reason the tape failed in the first instance and succeeded in the second. In the first case, the tape was shown to the wrong audience under the wrong conditions. In the second, it was shown under "field" conditions to a member of its intended audience and for its intended purpose.

One other point is worth mentioning here: with training tapes, it is important that the learner be able to control the movement of the tape itself. When the tape is controlled from a remote location, even one equipped with an intercom, the learner is totally without any real control of the learning environment. The "impersonality" of automated learning is compounded by forcing the learner to take what the TV monitor dishes out, and at a rate selected by the monitor, not by the learner.

This is one reason our company found the old one-inch Ampex systems almost useless for training people. The learner always needed a technician to load the tape for him. Even starting, stopping, and rewinding presented problems. The machine simply intimidated the user. That is why the newer cassette-format machines are such a boon to the training field. It is far from trivial that, at last, the student himself can control what he does, and at what rate.

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The above article is from the October 1975 issue of *Educational and Industrial Television.*

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from
Does TV Teach Violence? Can It Teach Values?

This is an old story—often told, rarely heard.

When Benjamin Franklin came down the grand staircase in Independence Hall, after all the many and difficult decisions in drafting the Constitution had been made, an old man now, in years, in making decisions, in the service of his country, he encountered a group of cleaning women who had assembled to do their work.

Always comfortable in the company of women, it is not surprising that one should call to him, "What kind of a government do we have, Dr. Franklin?"

Tired as he was after those exhausting meetings, Benjamin Franklin knew what to say. His answer went to the roots of our nation: "A Republic, if you can keep it, ma'am."

The average family in that Republic, Nielsen ratings show, now spends 6¼ hours, daily, watching TV.

"The rapid progress true science now makes occasions my regretting some times that I was born too soon," Franklin wrote. "...Oh that moral science were in as fair a way of improvement, that men would cease to be wolves to one another and that human beings would at length learn what they now improperly call humanity."

Can today's children, growing up with TV, learn what they now improperly call humanity—seated before a television screen? Or can television, as some critics claim, teach them only to be violent?

"... Turn away, walk away when the traducer and the seducer talk to ye of devilish distractions, when they talk to ye of educating yourselves," James Michener's 19th century preacher preaches in *The Dynasty*. "For education is a vainglorious thing, a concession to the devil. Turn to books and numbers and ye become vainglorious...."

Turn to television and ye become violent? Or, if we believe that televised violence can stimulate aggressive behavior in some children, can televised values stimulate moral behavior in some children as well?

Does it depend on the parents and teachers?

Fifty-six million families are watching television on a Monday night. Among them are likely to be almost all of the 31,500,000 TV households with children.

The research of Dr. Lawrence Kohlberg and others has shown that children exposed to a level of moral thinking one level above their own can learn to make decisions based on a higher level of moral values. This Spring's television schedule is replete with opportunities to help young people learn to make principled moral judgments, to base their decisions on ethical values, to grow to their full human potential—if they, and their parents, and teachers, are watching—and then talking together about what they have seen.

The choice of where we turn the dial, and what we discuss with our children, is ours. But let us remember Sartre's warning: "I can always choose, but I ought to know that if I do not choose, I am still choosing."

And let us, in our Bicentennial Year, remember Franklin's: "A Republic, if you can keep it."

That decision will be our children's.

A severe problem of today's education, Dr. Ralph Tyler, one of America's most respected educators, asserts is character development.

"For most children, the experiences they are having both in and out of school are not adequate to develop autonomous character in which their behavior is strongly motivated by ethical principles and supported by active commitments," he writes in *Center Magazine*. "The development of mature character requires more than an environment free of temptations, more than knowledge of principles, more than ability to make ethical judgments. In addition to these it requires experiences that involve the child with others whom he respects and for whom he cares, experiences that provide ethical lessons that mean much to him and that put him to the test."

Television allows us to share the experience of others and make it our own. It can help us to observe options, see the consequences of choice, discover how our lives will hold us responsible for our decisions.

"It is obvious," Professor Paul Henry Mussen has stated, "that in the course of ...viewing movies and television...the child finds new identity aids...by evaluating the behavior of these models, behavior patterns acquired at home may be modified, or new responses may be established."

Properly used, by parents and by teachers, television can provide role models for moral choices.

Television can teach values as well as violence.

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Teachers Guides to Television

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from *Teachers Guides to Television*, Spring 1976.

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from

Many Professors Fail Video Usage

by Thomas F. Stroh

A recent poll of over 200 members of the Intercollegiate Video Clearing House shows the majority do not utilize videocassettes properly. For the most part, good educational video programs are filed in the A/V section of college libraries for students to view privately. What a waste of this valuable resource!

Outstanding video programs may inform, educate, and inspire a motivated student who views them alone in a library, but nowhere nearly as much as they can *in the classroom.* Educational research has clearly demonstrated that learning from a film or video program can be increased substantially when the professor himself uses various techniques with the program in class.

Research conducted at Yale, Princeton, and the Pennsylvania State University all agrees that preparation of the class for the program to be viewed can have a significant effect upon what is learned. *Before showing* a class a video program, the effective instructor directs the viewer's attention to specific points to be seen. He may point out the importance to the student personally of learning from this program. He may discuss questions and problems related to the program. The most effective instructors direct the mental set of the students to permit learning from the video program to occur.

Researchers also agree that students learn significantly more from a video program when they can participate actively in the learning process. The videocassette and similar formats are ideal for this classroom technique. Many good educational video programs have built-in *stops for group discussion.* Others have a number of sequences which form natural pauses or breaks where the videocassette can be stopped for class participation. Researchers report this kind of participation increases learning by 20%, and is more effective for the less motivated and less intelligent students.

Group discussion of points raised in the video program *immediately after* its showing also increases learning significantly. Class discussion and the professor's review of the main points of the program provide correct reinforcement of the material. In addition, each instructor can make his own unique contribution to the material being learned. *Reshowing* parts of a videocassette is quick and easy, and clarifies any questions raised in the discussion.

The research evidence clearly demonstrates that a professor who prepares his class for the videocassette they are about to see, and then uses participative techniques during and after the program, significantly increases the learning. To encourage this procedure, library copies should be *restricted* from student viewing until *after* the professor has used the program in his class.

Validated educational programs on videocassettes are available. The playback equipment can be mobile so it can be wheeled into the classroom for use by the live

professor. There is no reason why video materials should not be a part of the active learning experience in class rather than restricted to passive viewing in a library.

Dr. Thomas F. Stroh is professor of senior-level courses in management and marketing at Florida Atlantic University where he for five years was Director of Instructional Media. He also edits *The Intercollegiate Video Clearing House* (P.O. Drawer 33000R, Miami, Florida 33133). This article appeared in *Educational and Instructional Television*, September 1975.

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FOREWORD

Television, successfully used, requires more than good ideas and intentions. There is a technical side to television that educators should know about if sound and pictures are to be displayed in the classroom with the best possible quality.

In this segment, Gene Shalit and Telly present a fast-moving and entertaining "technical paper" on how television works. Live and taped television are discussed with some amusing examples of the dangers of live television including the famous *Today* show goof when the Alpo dog would not eat her food for an embarrassed Barbara Walters.

With Gene imploring us not to be afraid of the technology, he moves through demonstrations of the basic classroom television equipment, the videocassette player, and the color television set. Opportunities are provided for practice during the session. Trouble shooting techniques for solving unusual picture problems are also demonstrated. We think the information presented on screen and in this manual, coupled with a little practice, will improve the skills of all participants.

Raymond W. Graf, Chief
Bureau of Educational Communications

WORKSHOP DESCRIPTION

Visual Learning is an inservice workshop for teachers on the use of television in the classroom. The workshop is divided into five sessions, each session consisting of a televised program, a manual, and activities. The sessions are designed as independent 45-minute presentations on various areas of television utilization. They also may be used together as a single, one-day workshop.

Session 1 — *Towards Visual Learning* — explores the rationale behind visual learning.

Session 2 — *The Many Faces of Television* — interviews professionals from various areas of television.

Session 3 — *Television in the Classroom* — presents guidelines for using television in the classroom.

Session 4 — *The Mechanics of Television* — explains how to operate a color television set and videocassette player.

Session 5 — *Program Acquisition* — introduces the local representative to explain program acquisition procedure.

What Do You Need For This Session?

1. A Color Television Set. (Additional sets for larger groups.)
2. A 3/4" Videocassette Player.
3. The Videocassettes, *The Mechanics of Television* and *It's Your Turn to Communicate.*
4. The Manual, *The Mechanics of Television.*

How Does This Session Work?

1. Play the videocassette, *The Mechanics of Television,* which contains all necessary information and directions for this session.
2. When directed by the televised program, a) remove the videocassette, *The Mechanics of Television,* from the videocassette player and replace it with *It's Your Turn to Communicate,* b) practice using the videocassette player controls, and c) return *The Mechanics of Television* to the videocassette player and continue the televised program.
3. Read this manual which contains program activities, a summary of the session, checklists, and relevant readings.

SUMMARY

The Mechanics of Television

Session Four

The Mechanics of Television first shows the basic physics of a television picture.

Following this overview of how television works, the specific operations of two machines are explained.

The first machine is the videocassette player. Following an explanation of the main controls, the participants are asked to take out the tape that is playing, substitute another tape, and practice using the controls before reinserting the original tape.

When the original tape is returned, some of the other adjustment controls on the videocassette player are explained as well as the three ways of receiving a television signal.

The second machine demonstrated is the color television set. While a majority of people operate color television sets at home, it has been observed that many people are far less confident when operating the same type of machine in school settings.

A quiz is given on the operation of the color television set. When the answers are given almost everyone finds at least a few helpful hints on how to receive a better picture.

At the end of the televised program, the participants are invited to come back to the videocassette player and television set to practice the procedures they have learned.

activities

OPERATING THE VIDEOCASSETTE PLAYER

When directed to do so in the televised program, go up to the videocassette player and perform the following steps:

1. Stop the videocassette player by pressing the STOP button.
2. Remove the videocassette, *The Mechanics of Television.*
3. Insert the videocassette, *It's Your Turn to Communicate.**
4. Practice using the controls: fast forward, forward (play), stop, and rewind. Don't play the entire tape; instead, practice the controls.
5. When you feel confident using the controls, remove the videocassette.
6. Reinsert the videocassette, *The Mechanics of Television.*
7. Play the videocassette by pressing forward (play). [The directions for the activity may still appear when you restart the tape; be patient, the program will resume within 30 seconds.]

Points to remember:

1. Do *not* press fast forward or reverse when the videocassette, *The Mechanics of Television,* is in the machine or you will lose your place in the program.
2. Do *not* press any controls when the standby light is on.

***The practice tape, *It's Your Turn to Communicate* was produced by Fairchild Industries.**

Quiz on the Color Television Set

The following quiz is presented in the televised program. When directed, mark your answers by placing a check mark in the appropriate space.

____ Yes
____ No

1. Should the automatic fine tuner be on when the set is on?

2. When should the automatic fine tuner be turned off?

____ When the set is turned off.
____ When you adjust the fine tuning.
____ When interference occurs.
____ When the picture is clear.

3. What is the correct way to adjust the fine tuning?

____ Find out which channel has the worst reception and make adjustments using that channel as your guide.
____ With the sound off, turn the fine tuning dial to the left until you receive the desired picture.
____ Never adjust the fine tuning.
____ With the automatic fine tuning off, depress and turn the fine tuning until herringbone interference occurs, and then back until you receive the desired picture.

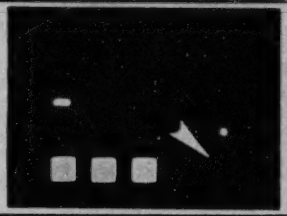
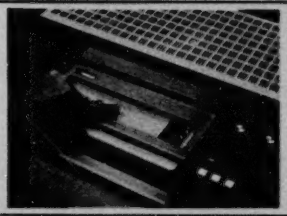
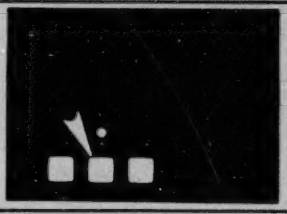
4. When adjusting the color on your set, what is the proper order in which to adjust the involved controls?

____ Brightness, color, tint.
____ Color, brightness, tint.
____ Tint, brightness, color.
____ Color, tint, brightness.

5. Why are some controls put on the back of the television set?

____ Because they are dangerous.
____ For aesthetic effect.
____ To permit repairmen to work easier.
____ Because you shouldn't have to use them very often.

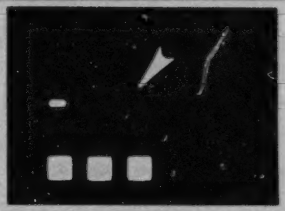
A HANDY REFERENCE GUIDE FOR OPERATING A VIDEOCASSETTE PLAYER

Follow these numbered steps for correct operation:	The controls look like these do*:	This is what will happen as you follow each step in operating the player:
1 Press the **POWER** button down.		The **POWER** button is the green button to the left. The green **POWER** light will glow; you will hear a soft "click."
2 Push the **EJECT** *button* on the right side of the machine. If your player has an **EJECT** *lever*, pull the lever forward.		The cassette compartment will rise up—like an elevator. As you pull the **EJECT** lever forward, it will "click" into position and the cassette compartment will rise up.
3 Push the **CASSETTE** all the way into the compartment and press the compartment down into the playing position.		The cassette descends to the playing level. In players with **EJECT** *levers*, the cassette will automatically drop into the playing position *when* the cassette is *pushed in as far as it will go.*
4 Press the **FWD** (forward) button down.		The yellow **STANDBY** light will glow. During a 5-second **STANDBY** delay, the cassette is threaded and then the program will begin. (Check the television set—have you turned it on?)

*Controls differ according to the brand and model of machine.

Follow these steps to stop the program and rewind the cassette:

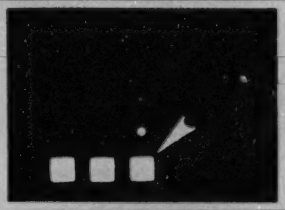
5 Press the **STOP** button.



The television set will go blank, the **STANDBY** light will glow for 6 or 7 seconds and the cassette will be *partially* rewound.

IMPORTANT: Always wait until the **STANDBY** light *is not* glowing before you proceed. At this time the player is ready to be used in any mode of operation—Fast Forward, Forward, Rewind, cassette insertion or removal.

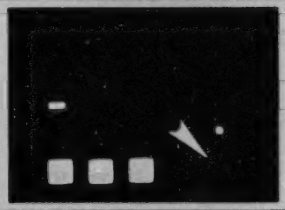
6 Press the **REW** (rewind) button down.



The tape in the cassette will rapidly rewind and stop.

7 Press the **EJECT** button.

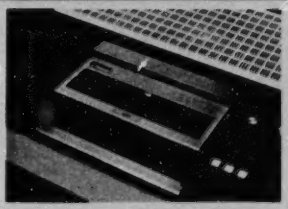
On players with *levers*, pull the **EJECT** *lever* forward.



The cassette compartment will rise up.

The videocassette will partially "pop out" as the cassette compartment rises up.

8 Remove the videocassette. Push the cassette compartment down (or the lever back). Turn the player off by depressing the **POWER** button.



The cassette compartment will go back into place and the green **POWER** light will go off.

9 Never turn off the power or unplug the machine while the tape is playing. ► This will prevent the tape from jamming in the cassette.

See pages 10-14 for suggestions on tuning a color television set.

TROUBLE SHOOTING CHART

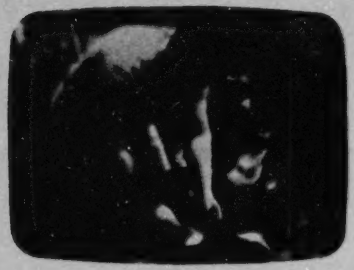
DIFFICULTY / SUGGESTED CHECKS	Line Reset Button	On-off Switch	Vertical Hold Control	Video Level Control	Bridged Terminate Switch	Off-air/CCTV Switch	Speaker/Audio Jacks	Fine Tuning Control	Automatic Fine Tuning Control	Automatic Color Control*	Horizontal Hold Control*	Power cord and VTR cable connections	Antenna connection	Tint Control	Color Control	Brightness Control	Contrast Control	Local interference	Program not in color	Volume Control
No picture or sound	X	X							X							X				
Sound—no picture											X	X							X	
Picture—no sound										X				X						X
No color											X	X		X				X		
Weak color														X				X		
Washed out picture						X		X	X		X	X						X		
"Snow" in picture											X	X					X			
Bars in picture											X	X			X					
Picture tears sideways															X					
Picture rolls up or down						X														
Wrong color/tint											X	X		X			X			
Low brightness on screen														X					X	
Hum in sound											X	X								
Poor contrast using VTR								X												
Distorted sound using VTR											X					X				
Buzz or hum using VTR								X			X					X				

*RCA's AccuMatic—ACM

RECEPTION PROBLEMS

TUNING THE SET

Some troubles with the TV picture can be cleared up by tuning. The most stable results are achieved by rotating the control past the best adjustment on each side and then setting it midway between the two points where distortion begins.

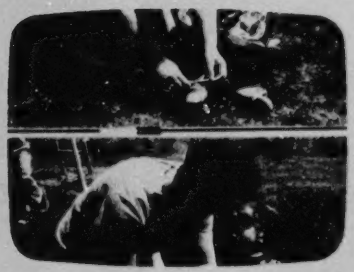


FINE TUNING

Corrects a picture that is fuzzy and lacking in detail. It is often accompanied by a herringbone pattern or by weak or fuzzy sound. Fine tuning is also the first control to adjust when trying to eliminate vertical roll or horizontal breakup.

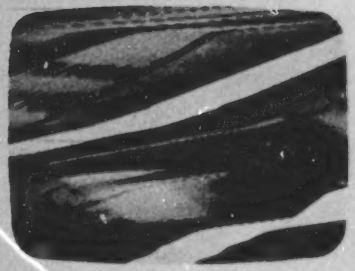
BRIGHTNESS

Aim for the lowest setting where details in dark areas are clear. This adjustment will vary with the amount of light in a room.



VERTICAL HOLD

Corrects rolling of the picture, but this control should not have to be adjusted frequently. Try fine tuning first.



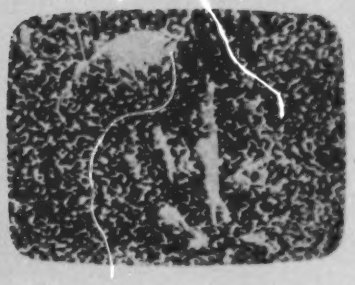
HORIZONTAL HOLD

Eliminates horizontal tearing, distortion of the picture to the side, and diagonal lines like these. Try fine tuning first.

Other kinds of poor reception originate with the antenna. When only "rabbit ears" are involved, try turning the antenna or moving the set to another location. If the trouble persists, a change in antenna system may be required. Report the condition to the ITV coordinator or the principal.

TOO MUCH SIGNAL

When the distortion shown here does not respond to adjusting the fine tuning or the horizontal hold, it results from reception of too much signal from the station. Before reporting it, try disconnecting the antenna from the set.



SNOW

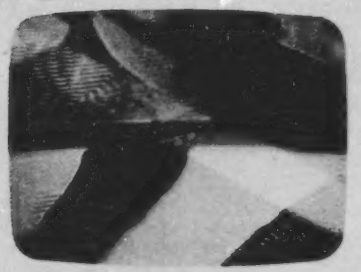
A washed-out image with granular spotting can be caused by reception of a weak signal, even in some areas not considered too distant from the station. First step is to check the antenna connection at the back of the set. It may be loose.

GHOSTS, OR MULTIPLE IMAGES

These are produced by the antenna's receiving signals reflected from tall buildings, hills, and even airplanes. A more directive antenna may be required.

CO-CHANNEL INTERFERENCE

More noticeable in early spring or fall, this pattern is caused by interference from another channel. A more selective and directive antenna will correct it.



INTERFERENCE

Usually temporary, this pattern, or rolling and tearing of the image, can be caused by automobile and other engines. Again, the proper antenna can eliminate the condition.

Adapted from material prepared by C. Edward Cavert for "Project ASERT," Lincoln Public Schools, Lincoln, Nebraska, and published in *ITV: Promise Into Practice*, 1972, State of Ohio Department of Education. Reprinted with permission.

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Glossary of Television Terms

Videocassette Player Controls

AC In	"alternating current," or electrical power input on the back of the videocassette player.
AC Out	"alternating current" power outlet on the back of the videocassette player.
Audio Monitor	determines the audio signal produced by selecting an audio track—one, two, or a mixture of both tracks.
Channel Selector	selects either Channel 3 or 4. Select the channel not used for broadcast in your area. Put the television set on the same channel. This control is on the back of the player.
Color Lock	restores normal color. Use when picture loses color and cannot maintain correct hue. *Pull* on.
Counter	shows numbers which roughly correspond to places on the tape. Return counter to zero before starting.
Eject (lever or button)	lifts the cassette compartment for inserting or removing cassette.
Fast Forward	moves the tape quickly forward in cassette. No picture.
Forward (play)	threads and plays the tape.
Monitor Selector (Color—Black/White)	switch on back of player which selects color or black-and-white in accordance with the type of television set connected. Set to black-and-white only if a professional black-and-white television set is used.

Pause	temporarily stops and starts the tape without unthreading or threading. No picture. Enables you to continue a tape at an *exact* spot after stopping.
Power	turns electrical power on and off.
Repeat	rewinds and starts the tape again for continuous playing.
Reverse	moves the tape quickly backward in cassette. No picture.
RF Out	connection for wire transmitting "radio frequency" (RF) signal from player to television set.
Skew	turn to right or left to correct "hooking" or "curving" at the top of the picture.
Standby Light	goes on when the tape is being threaded to indicate that the controls should *not* be operated.
Stop	stops the tape and returns it to cassette from its position threaded through the videocassette player. Picture disappears and cassette is ready to be removed.
Tracking	corrects streaks or bands of noise or "snow" in the picture by pulling up on the control and turning it to right or left.
Video Out	connection for wire transmitting video signal from player.

Color Television Set Controls

Automatic Color Control	automatically adjusts brightness, contrast level, color saturation and hue or tint within factory-set ranges. (RCA brand name: AccuMatic).
Automatic Fine Tuning	locks in the fine tuning adjustment within a preset range and thus insures a useable picture.
Brightness	controls the level of light intensity on the screen.
Channel Selector	(UHF and VHF have individual dials) turn to the desired channel number to select channel.
Color	controls the color intensity or saturation. Amount of color.
Contrast	controls picture shading.
Fine Tuning	manually adjusts the precise tuning of a television receiver.
On/Off	turns electrical power on and off.
Tint (hue)	controls the color shading. *Quality* of color.
Vertical Hold	stops up and down rolling of the picture.
Video Input	parallel connectors which accept the closed circuit video input signal for monitoring.
Volume	controls sound volume.

Other Television Terms

Audio	the aural or sound portion of a program.
Community Antenna Television (CATV)	often called cable TV. A master antenna array and the signal distribution system; i.e., the amplifiers, coaxial cable, connecting devices, etc., necessary to effect signal presentation at television receiver.
Closed-Circuit TV (CCTV)	a television system in which the television signals are not broadcast, but are distributed over coaxial cable.
Ghosts	duplicate images in a television picture caused by a reflected RF signal—two signals arriving a fraction of a second apart.
Monitor	a special type of television receiver designed for use with closed-circuit television equipment—accepts a video signal vs. RF signal.
Noise	loss of definition in a picture due to interference (not as severe as snow). Akin to static on radio.
Off-Air Reception	using a television antenna to pick up a broadcast (RF) signal for display or videotape recording. Distinguished from cable (CATV) and closed-circuit (CCTV) television.
Reel-to-Reel	when a videotape is on open reels rather than in a cassette.
RF	"radio frequency"—a modulated signal used for radio and television broadcasts.

Resolution	the fineness in detail of a television picture.
Snow	specks in a television picture usually caused by a weak signal or interference.
Solid State	the use of transistors, diodes, and other semi-conductors in lieu of tubes and other thermionic devices.
Translator	extends the service from a broadcast television station by receiving, amplifying and retransmitting the signal.
UHF	(Ultra High Frequency) pertains to the band of frequencies allocated for reception of television channels 14-83; technically, that portion of the radio frequency spectrum between 300 and 3,000 MH_z (megahertz).
VHF	(Very High Frequency) pertains to the band of frequencies allocated for reception of television channels 2-13; technically, that portion of the radio frequency spectrum between 30 and 300 MH_z (megahertz).
Video	the visual portion of a television program. Also used to describe a television signal before it has been modulated to a radio frequency, such as the signal produced by a television camera.
Videocassette	a videotape enclosed in a box.
VTR	*video*tape *r*ecorder. Can refer to either quadruplex (2" broadcast), reel-to-reel, or videocassette format.

READINGS

from
How a Vidicon Tube Works

by Howard Mark

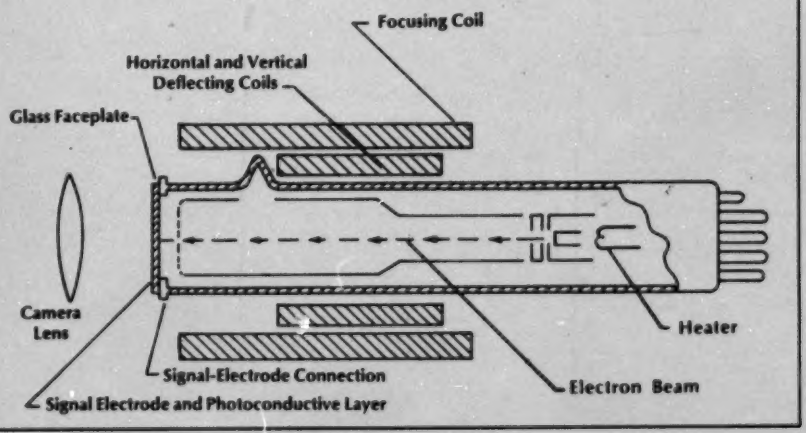
In plain language, please explain how a vidicon tube works and how it relates to light and the TV camera.

The VIDICON TUBE in a television camera is, in its simplest terms, a light-to-electrical-signal converter. The vidicon tube has a source of electrons at one end—the pin, or base end of the tube. This source is a heated filament which you can see as a dull red glow when the camera is on. Under the influence of electrically charged plates, the electrons from this heated filament are accelerated toward the photo-conductive layer, or target, at the opposite end of the tube (see drawing).

The photo-conductive layer determines the amount of current (number of electrons from the source) that will be passed on to the rest of the camera's electronic functions. This current, or signal, is passed from the vidicon to the camera amplifiers by the signal electrode connection identified in the drawing.

We know the vidicon tube requires light to function, so let's see how light affects the vidicon's operation. The camera lens is mechanically arranged to focus the desired scene onto the photo-conductive layer of the vidicon tube. In areas where the focused image is bright; i.e., tends toward white in a black-and-white picture, the photo-conductive layer allows a greater number of electrons from the electron beam

DIAGRAM OF A VIDICON TUBE



to pass on to the signal electrode connection. Where the scene is dark, fewer electrons can get from the beam to the signal electrode. Thus the tube is a device that changes, or modulates, the signal passed to the signal electrode in direct relation to the amount of light falling on the tube's photo-conductive layer.

The coils surrounding the vidicon tube cause the electron beam to scan (move) left to right and top to bottom. The scanning pattern assures that every portion of the focused image is given a chance to pass its light/dark information to the signal electrode.

If the vidicon is to function as light-to-electrical-signal converter, the camera lens must focus a certain amount of light on the tube's target. This amount of light is usually specified by the camera's manufacturer as so many foot-candles of source illumination to obtain good picture quality. In essence, the manufacturer is stating that you must have at least that many foot-candles of illumination on both your set and your actors to assure that the necessary minimum amount of reflected light will get to the vidicon's photo-conductive surface.

The output of the signal electrode is a very weak video signal that must be amplified many times before it is usable. This amplification takes place in the camera's amplifiers before the video signal is passed on to a videotape recorder or monitor.

If your camera is self-contained; i.e., it is not driven by external sync, the camera is also responsible for generating synchronizing pulses for the rest of your video system. These synchronizing pulses are the same pulses that cause the vidicon's electron beam to scan. Since the sync signals are the same throughout the system, any external monitor, VTR, etc., within that system will display a stable picture as generated by the camera's vidicon.

Howard Mark was Director of Television Communications Services for Control Data Corporation in Edina, Minnesota.

This article appeared in the April 1975, issue of *Educational and Industrial Television.*

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

from
Questions and Answers
About the Chautauqua County Translator System

What is a television translator system?

A translator system employs several towers placed strategically throughout an area to provide good television coverage to homes and schools. It differs from a television station in that it employs several low-power *translators* rather than one high-power *transmitter.*

What is the need for a translator system?

The topography of some areas does not lend itself well to communication needs, especially television. Hills and ridges cause technical difficulties in reception of television signals; thus, many communities cannot receive television signals.

What will the translator system accomplish?

For the majority of the population, it means access to a very important fourth network—public television.

How may the translator system be used?

The signals from the translator system may be distributed to school classrooms to supplement and improve instruction. Homes receive cultural programs of a type not carried on commercial television. There are numerous possiblities for programs. Examples include parent training classes, films for the elderly, pre-school lessons, and high school equivalency.

Is a translator system a new concept in television?

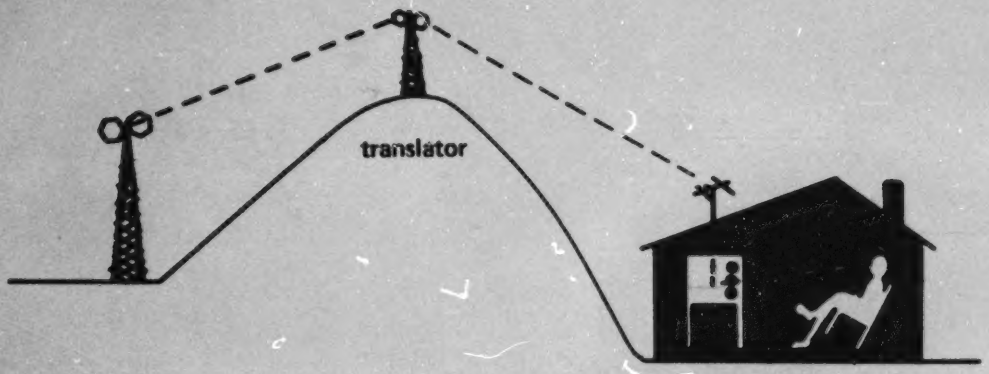
Translators have been used for years, primarily in the mid-west. In New York State, the Greene County area has had a translator system since 1971. Neighboring Cattaraugus County has had a translator system in operation since 1975. New systems are in the planning stage for the southern regions of New York State where television reception is difficult.

What is a television translator?

A television translator is a device mounted on a tower which receives a television signal on a given channel, changes (translates) the signal to a different channel and rebroadcasts it.

How is a television translator used?

Television signals travel basically in a line-of-sight path from the transmitter to the home. Obstructions in these signal paths affect the reception, making it poor or



non-existent in certain areas. By careful placing of a translator, the television signals may be relayed around obstructions into areas not normally receiving them.

Will my present television set receive the translator channel?

If your receiver was manufactured since 1964, it will have a UHF section in the tuner and be able to receive the translator channel.

Will my present antenna work with the translator?

Depending on the type of antenna you have presently and the area in which you live, you may not have to change anything. If your present antenna is not designed to receive UHF signals, you may have to install an inexpensive UHF antenna to receive the translator.

If I have cable, will I receive the translator?

Federal regulations require the cable companies to carry the local translator channel.

What effect does cable television have on the translator?

Cable television is a means of bringing television signals to homes via a cable. The systems are installed by private companies which charge a monthly subscriber fee. The translator system brings a signal to schools and homes via the open air with county residents free to receive it with no monthly charge.

Why not install cable television instead of a translator system?

Cable companies are organized to make a profit; therefore, they tend to cable only those areas with a given population density. It is both technically and economically unfeasible to install a cable system in a rural area with homes spread miles apart. Since the translator signals travel through the air, the signal can reach homes miles apart.

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

from

The Video Disc Revolution:
'There Can Only Be 1 Winner'

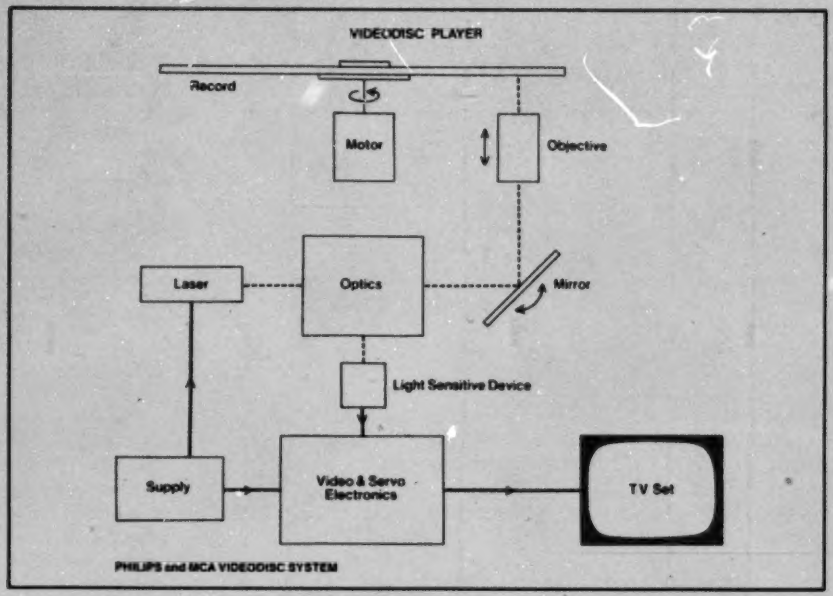
Has "next year" finally arrived for the long-promised, but often delayed video disc? The prime manufacturing contenders—lone RCA vs. the American/Dutch-entertainment/electronics alliance of MCA/Philips—say they are ready. Both claim they will be selectively test-marketing their respective player hardware and programming in the U.S. by late 1976, with nationwide consumer sales beginning the next year. With at least five years of research and re-development work behind them, and each version reportedly backed by an investment of not less than $60 million, it has almost become now or never for the highly-touted visual medium.

The video disc derby began in earnest in mid-March when the two camps simultaneously announced their marketing plans and demonstrated their systems for the New York press and business community. Reminiscent of the color television and LP record wars of the 1950's and the present four-channel sound struggle, the battle lines have been drawn. Combat-wise RCA—a participant in each of the previously mentioned home entertainment standards clashes with CBS/Columbia—and MCA/Philips both realize there can only be one winner. The reason being that the two video disc systems are totally different and non-compatible.

Some U.S. consumer electronics marketers fear this may hurt the concept's early chances. Others, particularly color TV manufacturers through whose sets the winning video disc system will operate, think it will generate interest and, more importantly, new sales in the now soft U.S. marketplace. They are hoping discs will help capture the remaining one-third of a sluggish color TV mart and possibly evolve into other profitable by-products for the mass consumer, industrial and institutional markets. (U.S. '75 color TV sales to-date have been down by approximately 30 percent when compared to last year.) And, besides being the biggest product innovation since the advent of color TV, many believe video discs have the potential to realign the entire entertainment industry and eventually revolutionize the publishing and educational worlds.

The rivalry between the two, of course is heightened by the systems' inherent differences. The more complex MCA/Philips unit is an optical laser system. No moving mechanical parts touch the video discs. Instead, for the audio and video signals to be picked up from the disc—similar in appearance to a standard LP sound record—and played back on a home TV screen, a laser beam is utilized as the carrier. In contrast, the more basic RCA capacitance player uses a more conventional stylus—much like an audio phonograph "needle"—to capture the signals within the visual record grooves. The former, although more costly (but never mass produced before), will last longer, while the latter is less expensive to produce and replace as well as easier to install. MCA/Philips' quoted retail target price for the player is $500; RCA's $400, with the MCA discs (depending on program content and length) costing between $2 and $10. An RCA one-hour album is expected to carry a $10 price tag.

The second major parting is in the video discs themselves. MCA/Philips is promoting its thin, flexible, "floppy" Mylar software that operates at about 1,800 rpm. RCA is going with a more rigid, vinyl version that spins at only 450 rpm. The MCA disc gets up to one hour of playing time from one disc side, whereas RCA appears to be content with 30-minutes per side. Here again, MCA/Philips is claiming a technical advantage in an indefinite disc life, while its opponent is saying its product will be good for 500 playings with simpler maintenance and replacement of parts. The life expectancy of it's sapphire stylus system is predicted to range from 300 to 500 hours; a diamond model about ten times that total. RCA also says its slower turntable speed reduces vibration problems and insists that "the home is no place to test space age technology." The electronic circuitry of both systems is about the same.



PHILIPS and MCA VIDEODISC SYSTEM

Another distinction stems from the fact that the MCA/Philips team is aiming for a broader-based, global market. Their machine, featuring more added frills than RCA's, such as freeze frame capability, automatic retrieval (with digital counter appearing on screen) and infinitely variable forward/reverse speeds, can serve the home, industry, vocational training and other specialized applications. RCA is more single-minded in that it is only after the home entertainment market at the present time. The firm will start operations with a 500 disc library and reportedly add 300 to

500 new titles per year. Licensing terms on the player, disc and recording system (master discs are recorded with an electron beam) will follow "standard RCA policy on a worldwide basis," according to a company representative. Similarly, its competitors, who are establishing a joint New York City licensing office, say "liberal licensing" arrangements will be available to other producers.

While RCA continues to hold small, private SelectaVision gatherings on the 49th floor of its Rockefeller Center N.Y.C. headquarters, and MCA/Philips continues to entertain other manufacturers with product demonstrations of its combined unit here and abroad, neither of the systems are exactly ready for the home. Both sides are still gearing up pilot mass production facilities, ironing out marketing strategies and attempting to win other manufacturers' support. The two, most likely, would welcome a major Japanese electronics firm backing their system. Better yet would be the influence gained from a merchandising giant like Zenith. Latter, however, is still working doubletime on both optical and capacitance video discs and, at press time, no firm commitment had been made either way. (But, Zenith's recent annual report said its laser work had moved toward the MCA/Philips norm.)

Present MCA/Philips plans call for MCA to concentrate on software programming (it already has a wealth of 11,000 Universal film titles to tap and is working on movie deals with Warner Brothers, 20th Century-Fox, etc.), distribution and replication/mastering. Philips will perform like tasks in overseas markets as well as video disc player production. But in this country, the Magnavox Company, now 84 percent owned by North American Philips, will manufacture the hardware at its Tennessee plants and distribute them to specially franchised dealers and existing Maggie retailers under its own label. The player will be offered on the basis of a dealer's ability to provide service and other support, including the sale of the necessary software. Currently, the marketing plan is to deliver units in "three to five carefully selected geographic areas by the fourth quarter of 1976." The mass market will be approached in a "controlled manner...with 'no rush' to national distribution...nor 'flirtation' for quick consumer dollars," stressed Nathaniel Adamson, Magnavox vice president and product director. He added that the video discs would be available in abundance wherever audio LPs are sold.

Although most market observers favor one or the other of the two systems, neither M/P nor RCA can claim the distinction of being the first commercially available video disc. That honor belongs to Teldec (Germany's A.E.G. Telefunken and Decca Record Co., Ltd., of London), which officially introduced its combined TED system on March 17th, a day before the M/P-RCA market announcements. The player is priced at approximately $650; the discs about $4.30. The eight-inch records, however, only hold 10 minutes of programming and are not compatible with the U.S.-backed systems. Presently, TED is available in the Austrian, German and Swiss markets with a limited initial supply of 5,000 players.

The probable keys to market success are whether MCA/Philips can deliver its full feature color unit at the announced $500 retail price. Even though Philips' technical know-how, reputation and worldwide marketing reach are well known, many elec-

tronics engineers and communication specialists do not believe they can hold the price line once they go into mass production. Many also remember its VCR system which entered the U.S. market a year late in 1973 at over $1,400. It had originally been promised for less than half that price. Additionally, when Philips unveiled its original video disc system in Holland during 1972, the market target date had been sometime last year.

Secondly, Magnavox, placed in the vital middleman role as U.S. systems vendor, is a question mark. Before being purchased last year by N.A. Philips, the old line radio/TV firm was not enjoying an overwhelming success in the consumer electronics arena, particularly with the video disc's natural ally—color TV. To many, Maggie still has the image of being primarily a "furniture" manufacturer of color TV consoles.

In summary, many things can still happen between now and the fall of '76. RCA has even hinted that its "absolutely final decision" on whether to enter the marketplace and another battle royal will not be made until the end of this year. Until then consumers will just have to struggle along with movies, color TV and stereo systems.

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

from
Do-It-Yourself TV

by Henry S. Resnik

As a tool for communication it is immeasurably easier to master than the pen or the typewriter; fourth-graders can learn the basic operations in a half hour or less.

It is being used by teachers at all grade levels in everything from creative writing and social studies to counseling.

It has succeeded in providing motivation for schoolwork when almost everything else has failed. Barbara Yanowski Dolan, a media specialist who pioneered its use in the Port Washington, Long Island, public schools, believes that "it produces a strong motivation to acquire other skills. It helps a kid get hooked on communicating."

It will be the most versatile learning tool available to teachers and students for decades to come, say its many advocates.

The machine in question is not in itself particularly revolutionary: it's merely a new kind of television—half-inch videotape recording (VTR) equipment. But it is permitting growing numbers of people to make their own programs and—to borrow a favorite phrase of FCC commissioner Nicholas Johnson—talk back to their television sets in ways they'd never dreamed of before.

Television in schools is scarcely a brand-new phenomenon. When schools first began buying their own television equipment during the mid-Sixties, however, the equipment became the property of audio-visual specialists, who generally used it to produce half-baked imitations of broadcast programming. School television facilities were hands-off sanctuaries, away from the reach of kids.

Then, in 1968, the leading Japanese manufacturers of VTRs, mainly Sony and Panasonic, introduced relatively inexpensive and portable half-inch videotape equipment with compatible standards—tapes recorded on one machine could be played back on any other machine—and the situation changed dramatically. An estimated 100,000 half-inch "portapaks" have since been sold. Prior to 1968 there were two main kinds of VTR machine: professional-quality broadcast facilities, which cost hundreds of thousands of dollars and use two-inch-wide videotape ($150 for an hour-long reel), and the semiprofessional equipment found in the school systems that could afford it—fully equipped studios costing up to $15,000, geared to one-inch videotape (at $40 per hour).

The half-inch video portapak is available for about $1,400 and is light enough to be carried by a shoulder strap; powered by batteries, it can be used anywhere. Portapaks are nearly as easy to operate as audiocassette tape recorders. All one has to do is thread the tape, focus the camera (attached to the recording deck by a cable), and press the record button. An hour's worth of half-inch videotape usually costs $18, and the tape is infinitely reusable. In marked contrast to film, which requires expensive, time-consuming processing, videotape invites spontaneous messing around and exploratory play.

Film is also an increasingly popular communications tool in many schools, of course. But, as one school media teacher puts it, "Film is mainly an art medium. Video is more for social studies or self-awareness." Films need to be planned in detail before actual production; otherwise, they're prohibitively expensive (though costs are lowering all the time). Film is also easier to edit, however. The main advantage of half-inch video is the element of discovery. Students can experiment with a single reel of videotape for hours, erasing and reusing the tape and seeing the results of their work immediately.

Half-inch videotape is only one component of what some media visionaries see as the inevitable transformation of television into a do-it-yourself medium. The other is cable television, or CATV (Community Antenna Television). Cable television originated in the late 1950s in isolated mountain communities that were unable to receive broadcast television signals because of the natural surrounding barriers. The answer to the dilemma was television signals via coaxial cable. And then, with television reception becoming increasingly poor in many large cities, people in urban areas wanted cable, too—a television signal coming through a cable produces a clear, static-free picture.

As CATV burgeoned into a major growth industry—there are now nine million cable subscribers in the United States—the FCC scrutinized it closely. Recent FCC guidelines, encouraged by intensive citizen lobbying, make it mandatory for every cable system with more than 3,000 subscribers to provide at least one channel for "public access." This provision will allow anyone who wants to say anything on television, or even show a half-inch videotape, to do so on a first-come, first-served basis. Thus, half-inch video and cable television complement each other perfectly.

In the last few years half-inch video and cable television have nurtured a new "video freak" subculture replete with prophets and media guerrillas who proclaim the doom of network- and establishment-dominated television. This trend has not yet given any of the network moguls a serious case of the jitters, but in several communities across the country the half-inch video movement is having a significant impact on education, both in and out of schools.

For example, between 30 and 40 fifth- and sixth-graders in two public schools in northwestern Massachusetts have been working with a video-cable project during the current school year, producing programs for the cable television system that includes their towns of Amherst and Holyoke. The project, called the Children's Video Theatre, was initiated by John LeBaron, a graduate student at the University of Massachusetts School of Education.

This year one Amherst sixth-grader taped a show depicting the ecological damage caused by the new housing development where he and his family live. Another sixth-grader performed a demonstration of techniques for making 16-millimeter films, without a camera, by scratching designs on raw film stock. And a Holyoke student offered a how-to-do-it lesson on making paper airplanes. All of these shows were broadcast during the four time slots per week that the cable system has allotted for students' tapes.

Since paper airplanes are an almost archetypal symbol of *anti*-education, some cable viewers were alarmed. LeBaron's account of a typical reaction: "They said, 'Kids making paper airplanes in school—what *is* this?' People said we should be doing things that looked more serious. But we really feel we should be working with kids where they are. That particular kid had rarely participated in any other school activity."

One of the classic problems with media in schools is that relatively few teachers have the interest in—or the training for—using media as learning tools beyond the usual showing of a film, slide-tape, or television show. The leadership and technical expertise for the Children's Video Theatre come not from school personnel but from a group of outsiders—the UMass students—who visit periodically without being involved full-time in the life of the school. This has created certain predictable problems. "The teachers haven't been gravitating to video," says LeBaron. "They have other priorities. They're concerned with the traditional curriculum. I'm really quite sympathetic when they say, 'It's all very well for you, because you don't have to answer to the town for what you do.' Amherst is a very achievement-oriented place." LeBaron believes that for a major innovation like video to succeed in a school, there should be a staff for training and instruction and links between video and the rest of the curriculum.

In New York City, which has 100,000 cable television subscribers, long-range school training programs are presently a mainstay of Open Channel, a foundation-funded organization that promotes awareness about public access and offers training in the use of half-inch video equipment. The Open Channel school program began last summer with a one-week training session to familiarize a group of teachers with the uses of VTR equipment. It has continued into the school year, with several full-time staff members, employed by Open Channel, working in three schools.

In one of these, an elementary school in West Harlem, fourth-grade teacher Vera Polak discovered during conversations with her students that many of them were either frightened or confused by numerous television commercials they'd seen. Ms. Polak decided to use her students' concern as the basis for a unit about children and advertising. First she took one of the school's portapaks home with her and taped several commercials for use in class discussion. Later she and a crew of her students went with their video equipment to tape testimony during a series of federal hearings on the subject.

Another video project at the school drew on the unusually high degree of parent involvement, when a group of parents produced a video documentary about the school and its innovative programs. The tape was used to inform other parents about the school—it was shown on the public access channel—and the parents planned to show it at a meeting of the local school board as part of a protest against anticipated budget cuts.

Starting in February 1973, an elementary school on Manhattan's Upper West Side had its own half-hour cable TV program, *The P.S. 75 Show*. The show is one offshoot of a video project sponsored by the Teachers and Writers Collaborative, a

group of poets, writers, filmmakers, and other artists who work with kids in classrooms. Most of the programs videotaped at the school have been written, produced, directed, and acted entirely by kids in fourth- to sixth-grade classes, with the assistance of four full-time staff members from the collaborative.

"Since all of us have a literature background," says Phillip Lopate, the director of the project, "we continue to look for ways to tie video in to writing and other forms of expression." One of the P.S. 75 shows was a half-hour play called "The Cowardly Cop," the story of two cop-killers fleeing from the police in New York City, with a dubbed-in soundtrack reminiscent of *Superfly*. The show involved numerous chase scenes taped on streets near the school, and at one point the enterprising crew commandeered an assistant principal's office as the set for a police station and recruited a guidance counselor to play the part of a sergeant's secretary. The most ambitious project for *The P.S. 75 Show* to date is the videotaping of an elaborate student production of *West Side Story*.

Who would tune in a sixth-grade production of *West Side Story* when a rerun of the Hollywood version might be available at the same time on one of the commercial channels? The question raises one of the most sensitive issues—amateur community involvement versus professional standards—that has yet emerged in the public's growing awareness of the Great Cable Revolution. The advocates of do-it-yourself video and public access maintain with an almost religious zeal that cable will put the most important communications medium ever invented into the hands of "the people," and that it will inevitably generate a sense of community and involvement that the massiveness of network television has overwhelmed. With schools and other neighborhood centers as a base for organization, they say, community residents will want to become active in their institutions and art forms and do something about improving their lives.

The argument smacks of youthful idealism, but there is evidence to support it. In the late 1960s, for example, Don Bushnell, an educational consultant and media specialist, brought a professional film crew from New York to work with one of the roughest street gangs in Philadelphia. The result was *The Jungle*, a remarkable film made in part by the gang members, which gained so much respectability for the gang that it evolved into a profitable community development corporation. Now, convinced that half-inch video and cable can extend such ventures even further, Bushnell has trained as video technicians a group of young men who live in the Watts section of Los Angeles and has organized a coalition of wealthy black investors to become the owners of the Watts cable system through their own community corporation. Already representatives of the agency that will own the system, the Watts Communications Bureau, are working in the local schools, training teachers and students in the use of half-inch video equipment.

The plan for Watts is grandiose: a two-way cable system linking every home in the community with video facilities in schools, recreation centers, churches, parks, and playgrounds; links with the extensive local public health facilities; community-oriented consumer services; "relevant" soap operas; networks for establishing alterna-

tive schools; and a boost to the deprived Watts economy: after the initial investment capital has been raised, Watts residents will be able to buy shares in the system.

Is there any guarantee that, even with a panoply of local services available on cable, Watts residents will not prefer Johnny Carson and movie reruns? Bushnell is confident they won't. "It would be very difficult for parents not to tune in on local news shows or shows their kids had produced," he says, "or for kids not to tune in a local teen-age talent program."

While no longer in its infancy, do-it-yourself television is still very much a media toddler. But on one point its proponents are unanimous: television will never change significantly unless the young people who spend so much time in front of the TV screen get up and take a stand behind the camera.

Henry S. Resnik was senior editor of the *Saturday Review of Education* and writes frequently on television.

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Freeman, K.G. "The Physics of Color Television," *Physics Education*, November 1970, 326-331.

Pannett, W.E. *The Video Signal.* Telemation, Inc., Public Relations Department, P.O. Box 15068, Salt Lake City, Utah 84115 ($1.00). 1967. This booklet is intended to show beginning television directors, producers, and students how to get the most out of their equipment.

Set-Up, Care and Operation of the Video Tape System. (Videocassette format.) Minn. Mining and Manufacturing Co., P.O. Box 33975, St. Paul, Minn. 55133.

Suggestions Toward a Small Video Facility. Corporation for Public Broadcasting, Washington, D.C., Rockefeller Foundation, New York, New York, 1973. This paper discusses in detail the basic technical considerations that must be met before setting up a small television studio.

The Television Signal. Audio Video Industries, Inc., 217 Westport Avenue, Norwalk, Connecticut, 1968. This booklet gives basic information about the television process.

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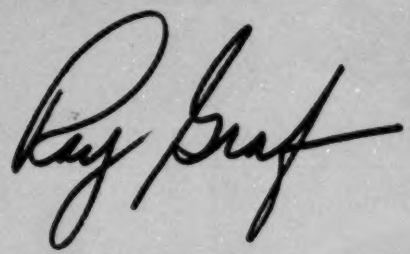
FOREWORD

In this, the concluding segment of the workshop, Gene Shalit together with producer, Bill Halligan, and production manager, Nancy Pline, have endeavored to summarize the content and objectives of the entire series. This program utilizes short clips from preceding programs which review and remind participants of key points of information and demonstration.

The summary is designed to lead into the concluding workshop session in which Gene turns over the program to a "local representative" of educational communications services. The idea is to launch into a presentation and discussion of what kinds of television materials and services are available to each workshop group. Naturally, this information will vary depending on the location of each group so that it is quite imperative that the local representative be prepared to be present and *on live* when Gene gives the cue. Because knowing how to access whatever is available in the way of television materials and services is one of the make-or-break points of this entire enterprise, this step is of primary importance.



Raymond W. Graf, Chief
Bureau of Educational Communications

WORKSHOP DESCRIPTION

Visual Learning is an inservice workshop for teachers on the use of television in the classroom. The workshop is divided into five sessions, each session consisting of a televised program, a manual, and activities. The sessions are designed as independent 45-minute presentations on various areas of television utilization. They also may be used together as a single, one-day workshop.

Session 1 — *Towards Visual Learning* — explores the rationale behind visual learning.

Session 2 — *The Many Faces of Television* — interviews professionals from various areas of television.

Session 3 — *Television in the Classroom* — presents guidelines for using television in the classroom.

Session 4 — *The Mechanics of Television* — explains how to operate a color television set and videocassette player.

Session 5 — *Program Acquisition* — introduces the local representative to explain program acquisition procedure.

What Do You Need For This Session?

1. A Color Television Set. (Additional sets for larger groups.)
2. A 3/4" Videocassette Player.
3. The Videocassette, *Program Acquisition.*
4. The Manual, *Program Acquisition.*
5. A Local Representative for School Media Services.

How Does This Session Work?

1. Play the videocassette, *Program Acquisition.*
2. At the end of the televised program, the local representative is introduced. The representative conducts the second half of the session, explaining local services, distributing materials, and assisting in the completion of acquisition forms.
3. Read this manual which contains a summary of the session, hints, and relevant readings.
4. Fill out the workshop evaluation form.

SUMMARY

Program Acquisition

Session Five

Program Acquisition is divided into two parts: the regular televised session and a session conducted by the local representative.

In the televised session a review of the entire workshop is presented. Brief clips from each of the previous four programs are shown along with a brief description of the content of the session.

After this summary, many of the practical problems teachers face in acquiring television programs are presented on videotape.

The second part of this session addresses the problems presented in the televised part. The local representative explains the procedure for obtaining television programs, describes new services which are available, and discusses with the participants any problems or suggestions they have regarding local media services.

The participants are assisted in completing forms for acquiring television programs.

ACTIVITIES

Instructional Television Evaluation Form

Program Title _____ School _____

☐ Videocassette Class _____

☐ Off-air Subject _____

Poor	Fair	Satisfactory	Good	Excellent	
					Program Selection:
☐	☐	☐	☐	☐	Variety
☐	☐	☐	☐	☐	Availability
☐	☐	☐	☐	☐	Guidance in Selection
☐	☐	☐	☐	☐	Arrival on Time
☐	☐	☐	☐	☐	Arrival in Good Condition
					Content:
☐	☐	☐	☐	☐	Level of Material and Vocabulary
☐	☐	☐	☐	☐	Pacing
☐	☐	☐	☐	☐	Over-all Effectiveness
☐	☐	☐	☐	☐	Length of Program
☐	☐	☐	☐	☐	Production Quality
					Technical:
☐	☐	☐	☐	☐	Accessibility of Equipment
☐	☐	☐	☐	☐	Condition of Player
☐	☐	☐	☐	☐	Condition of Television Set
☐	☐	☐	☐	☐	Picture Quality
☐	☐	☐	☐	☐	Sound Quality
					Preparation:
☐	☐	☐	☐	☐	Peaking Attitude of Children
☐	☐	☐	☐	☐	Cognitive Orientation
☐	☐	☐	☐	☐	Equipment Placement
☐	☐	☐	☐	☐	Seating
					During Program:
☐	☐	☐	☐	☐	Class Attention
☐	☐	☐	☐	☐	Response to Presentation
☐	☐	☐	☐	☐	Opportunity to Comment
☐	☐	☐	☐	☐	Comprehension of Content
☐	☐	☐	☐	☐	Behavior
					Follow-up:
☐	☐	☐	☐	☐	Participation in Activities/Assignments
☐	☐	☐	☐	☐	Attitudinal Response
☐	☐	☐	☐	☐	Cognitive Response
☐	☐	☐	☐	☐	Stimulus for Discussion
					Personal:
☐	☐	☐	☐	☐	Student Involvement
☐	☐	☐	☐	☐	My Involvement
☐	☐	☐	☐	☐	Student Enjoyment
☐	☐	☐	☐	☐	My Enjoyment
☐	☐	☐	☐	☐	Student Attitude Towards Using Television
☐	☐	☐	☐	☐	My Attitude Towards Using Television

Additional Comments:

This form may be removed along the dotted line.

Instructional Television Evaluation Form

Program Title _____ School _____

☐ Videocassette Class _____

☐ Off-air Subject _____

This form may be removed along the dotted line.

Poor	Fair	Satisfactory	Good	Excellent	
					Program Selection:
☐	☐	☐	☐	☐	Variety
☐	☐	☐	☐	☐	Availability
☐	☐	☐	☐	☐	Guidance in Selection
☐	☐	☐	☐	☐	Arrival on Time
☐	☐	☐	☐	☐	Arrival in Good Condition
					Content:
☐	☐	☐	☐	☐	Level of Material and Vocabulary
☐	☐	☐	☐	☐	Pacing
☐	☐	☐	☐	☐	Over-all Effectiveness
☐	☐	☐	☐	☐	Length of Program
☐	☐	☐	☐	☐	Production Quality
					Technical:
☐	☐	☐	☐	☐	Accessibility of Equipment
☐	☐	☐	☐	☐	Condition of Player
☐	☐	☐	☐	☐	Condition of Television Set
☐	☐	☐	☐	☐	Picture Quality
☐	☐	☐	☐	☐	Sound Quality
					Preparation:
☐	☐	☐	☐	☐	Peaking Attitude of Children
☐	☐	☐	☐	☐	Cognitive Orientation
☐	☐	☐	☐	☐	Equipment Placement
☐	☐	☐	☐	☐	Seating
					During Program:
☐	☐	☐	☐	☐	Class Attention
☐	☐	☐	☐	☐	Response to Presentation
☐	☐	☐	☐	☐	Opportunity to Comment
☐	☐	☐	☐	☐	Comprehension of Content
☐	☐	☐	☐	☐	Behavior
					Follow-up:
☐	☐	☐	☐	☐	Participation in Activities/Assignments
☐	☐	☐	☐	☐	Attitudinal Response
☐	☐	☐	☐	☐	Cognitive Response
☐	☐	☐	☐	☐	Stimulus for Discussion
					Personal:
☐	☐	☐	☐	☐	Student Involvement
☐	☐	☐	☐	☐	My Involvement
☐	☐	☐	☐	☐	Student Enjoyment
☐	☐	☐	☐	☐	My Enjoyment
☐	☐	☐	☐	☐	Student Attitude Towards Using Television
☐	☐	☐	☐	☐	My Attitude Towards Using Television

Additional Comments:

Instructional Television Evaluation Form

Program Title _____ School _____

☐ Videocassette Class _____

☐ Off-air Subject _____

This form may be removed along the dotted line.

Poor	Fair	Satisfactory	Good	Excellent	
					Program Selection:
☐	☐	☐	☐	☐	Variety
☐	☐	☐	☐	☐	Availability
☐	☐	☐	☐	☐	Guidance in Selection
☐	☐	☐	☐	☐	Arrival on Time
☐	☐	☐	☐	☐	Arrival in Good Condition
					Content:
☐	☐	☐	☐	☐	Level of Material and Vocabulary
☐	☐	☐	☐	☐	Pacing
☐	☐	☐	☐	☐	Over-all Effectiveness
☐	☐	☐	☐	☐	Length of Program
☐	☐	☐	☐	☐	Production Quality
					Technical:
☐	☐	☐	☐	☐	Accessibility of Equipment
☐	☐	☐	☐	☐	Condition of Player
☐	☐	☐	☐	☐	Condition of Television Set
☐	☐	☐	☐	☐	Picture Quality
☐	☐	☐	☐	☐	Sound Quality
					Preparation:
☐	☐	☐	☐	☐	Peaking Attitude of Children
☐	☐	☐	☐	☐	Cognitive Orientation
☐	☐	☐	☐	☐	Equipment Placement
☐	☐	☐	☐	☐	Seating
					During Program:
☐	☐	☐	☐	☐	Class Attention
☐	☐	☐	☐	☐	Response to Presentation
☐	☐	☐	☐	☐	Opportunity to Comment
☐	☐	☐	☐	☐	Comprehension of Content
☐	☐	☐	☐	☐	Behavior
					Follow-up:
☐	☐	☐	☐	☐	Participation in Activities/Assignments
☐	☐	☐	☐	☐	Attitudinal Response
☐	☐	☐	☐	☐	Cognitive Response
☐	☐	☐	☐	☐	Stimulus for Discussion
					Personal:
☐	☐	☐	☐	☐	Student Involvement
☐	☐	☐	☐	☐	My Involvement
☐	☐	☐	☐	☐	Student Enjoyment
☐	☐	☐	☐	☐	My Enjoyment
☐	☐	☐	☐	☐	Student Attitude Towards Using Television
☐	☐	☐	☐	☐	My Attitude Towards Using Television

Additional Comments:

SOURCE LIST FOR PROGRAM INFORMATION

ACT News. Action for Children's Television, 46 Austin Street, Newtonville, Massachusetts 02160, $5.00. Information related to children's television, including programming developments, legislation, case studies, hearings.

AIT Newsletter. Agency for Instructional Television, Box A, Bloomington, Indiana 47401. Free information concerning policies, plans and programs of AIT.

Children's Television Workshop Newsletter. One Lincoln Plaza, New York, New York 10023. Contains information concerning CTW with special attention to its influence on children. Purchased with membership.

CPB Report. Corporation for Public Broadcasting, 888 16th Street, N.W., Washington, D.C. 20006. Free newsletter reporting on the activities of CPB and events in public broadcasting industry generally.

Information. Television Information Office, 745 Fifth Avenue, New York, New York 10022, information concerning the activities of the Television Information Office and field of commercial broadcasting.

The Electric Company Newsletter, 7025 Central Highway, Pennsauken, New Jersey 08109.

GPN/ITV Field Report. Great Plains National Instructional Television Library, University of Nebraska, P.O. Box 80669, Lincoln, Nebraska 68501. Free program information and reports on practical and successful use of television in classrooms.

Teachers Guides to Television, P.O. Box 564, Lenox Hill Station, New York, New York 10021.

Visual Learning Workshop Evaluation Form

District _____

School _____

I teach: ☐ K-3 ☐ 4-6 ☐ 7-9 ☐ 10-12

Poor	Fair	Satisfactory	Good	Excellent	
☐	☐	☐	☐	☐	Time sessions were scheduled
☐	☐	☐	☐	☐	Location of sessions
☐	☐	☐	☐	☐	Length of sessions
☐	☐	☐	☐	☐	Picture quality of videotapes
☐	☐	☐	☐	☐	Audio quality of videotapes
					Content quality
☐	☐	☐	☐	☐	Session 1
☐	☐	☐	☐	☐	Session 2
☐	☐	☐	☐	☐	Session 2, Part II
☐	☐	☐	☐	☐	Session 3
☐	☐	☐	☐	☐	Session 4
☐	☐	☐	☐	☐	Session 5
					Involvement
☐	☐	☐	☐	☐	Session 1
☐	☐	☐	☐	☐	Session 2
☐	☐	☐	☐	☐	Session 2, Part II
☐	☐	☐	☐	☐	Session 3
☐	☐	☐	☐	☐	Session 4
☐	☐	☐	☐	☐	Session 5
☐	☐	☐	☐	☐	Effect of workshop on my **attitude** towards using instructional television
☐	☐	☐	☐	☐	Effect of workshop on my **skills** regarding use of instructional television
☐	☐	☐	☐	☐	Usefulness for other teachers

Comments: _____

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READINGS

from
Television: New Directions

Ever since the Carnegie Commission on Educational Television produced the concept—and the name—of "public television," the words have been used to suggest three related important ideas:

- A commitment to distinctive, varied programming, responsive to the needs of all Americans;
- A service that draws its financial support directly or indirectly from the public, not from commercial advertising;
- An innovative, decentralized approach to making decisions about programming—national in its reach and its impact, but local in the sources of its power.

In the past year, public television made new strides toward excellence and diversity in programming, maintained its commitment to a diversity of public funding sources, and developed a new, ingenious approach to the funding and selection of national programs. In each of these areas, CPB played a distinctive and important role.

Funding of Public Television Programs

There are three basic sources of funding for public television programs. Each has its own characteristics, its own capabilities, its own role in the total national effort of public television. Each, in its way, helps to insure that a variety of concerns, motives, and levels of innovation are at work in public television.

1. Underwriting is a word often associated with corporations who fund public television programs. In fact, the word refers to several different kinds of organizations that cover all or part of the cost of particular programs—the National Endowments for the Arts and Humanities, the National Science Foundation, private foundations, corporations, and others. The interest of an underwriter is normally in funding a particular innovative program, in its own area of interest.

2. The station program cooperative is a system of program financing and selection through which the nation's public television stations participate in funding a significant number of the programs they wish to broadcast. Acting through the cooperative, stations make the basic, "go-no-go" decisions about which programs and program series will continue to form the heart of the national schedule in their communities.

In May 1974, with the full support of CPB, PBS, and others associated with public television, the cooperative began its first year of operation, by starting the selection process for fiscal 1975.

3. Piloting and development of new programs is a function that CPB itself performs, to complement and balance the programs from other sources, and to insure a continued commitment to innovation and experimentation.

In past years, the Corporation was heavily involved in support of continuing series or programs. This meant that much of CPB's money was used for funding established programs, and could not be devoted to the kinds of experiments that are necessary to the progress of public television.

Now that the stations themselves have assumed responsibility for decisions about continuing programs, CPB is turning to the complementary role of research, piloting and development of new programs. The Corporation will fund these programs for up to two years, after which they will stand or fall in the marketplace of the cooperative.

An excerpt from The Corporation for Public Broadcasting's *Annual Report 1974.*

from

Consortium Workshops Encourage Teachers to Use ITV

by Gary W. Frazer and Beth Lisberg

In August 1973, the Council for Area Planning of Educational Services (CAPES) was formed as a consortium of formal and informal educational institutions in the Fox Valley area of north central Illinois. Its function is to promote the sharing of educational programs and the pooling of resources, thereby avoiding costly duplication of programs and at the same time providing improved educational services. The CAPES ITV Commission, one of seven commissions, is a working group whose goal is area-wide cooperation in implementing ITV usage.

Why is ITV so intriguing to educators yet, in some areas, used so infrequently? The Council for Area Planning of Educational Services (CAPES) sought, by means of a questionnaire sent to members, to find out. CAPES learned that while there was a lot of interest in ITV in the Fox Valley (north central Illinois), over 65 percent of those responding to the survey indicated that they would use ITV if they were better informed. This fact was the impetus for CAPES' establishing the ITV Commission in 1974. The commission immediately set to work increasing the programming available in the Fox Valley as well as helping the member institutions of CAPES learn how to use ITV, where to locate the programming they need, and how to develop instructional tapes of their own.

An ITV Workshop

As a result of the positive response received from the 1974 survey, the commission sponsored a successful workshop on ITV. Over 55 teachers representing most of the 22 school districts involved in CAPES were present. The keynote speaker John Fiorini, chairman of the curriculum committee for the Eastern Educational Network, spoke on "What ITV Can Do For You." He provided many ideas for use of television in the classroom. The enthusiasm sparked by Fiorini carried over into the other sessions. Teachers talked about their use of television in the classroom, representatives of television distribution agencies provided previews of programs, small workshop sessions dealt with the operation of simple video equipment and screening of current available ITV programming, and there was an exhibit area where distributors of hardware talked about new equipment available.

To maintain contact with all of those in attendance at the workshop and also those unable to attend, a monthly newsletter was created to inform teachers about new programming available, new CAPES ITV services available, and utilization suggestions. This newsletter is distributed to the 4,500 teachers in the Fox Valley area.

PBS and Cable TV Source of Programming

The main source of ITV programming in the Fox Valley area has been WTTW, the local PBS outlet. They broadcast programs for in-school use in the afternoons as well as general educational programming in the morning, such as *Sesame Street* and

Villa Allegre. After some investigation, it was discovered that there are several additional sources of programming available to schools through the Illinois Office of Education and the Central Educational Network.

In order to serve further the needs of several school districts, programming is being made available over two cable systems—one located in the southern half of the CAPES district and one located in the northern half, to broadcast ITV programs one day a week.

Programming over the cable system has come from three sources: the Illinois Office of Education, the new Kane County videotape library, and rebroadcast of the signal from Rockford which airs one and a half hours per week of additional programming from the Illinois Office of Education. The two systems effectively reach 40,000 students. Next year, one more school system, Elgin, will be added which will reach an additional 15,000 students. Through these delivery systems, it is hoped that ITV programming will be made accessible to all of the students in the Fox Valley area.

The videotape library was started in cooperation with the Kane County School Region to be run in conjunction with their successful Film Co-op. CAPES purchased all the blank tapes which were dubbed from six programs available through the Illinois Office of Education and the Central Educational Network for which Illinois has distribution rights. The decision was made to put them on ¾-inch U-Matic videocassettes rather than reel-to-reel tape since most schools are converting to videocassette format. For those districts not yet using videocassettes, dubbing facilities are available. The existing four sources of programming—WTTW, Rockford, cable broadcasting, and the videotape library are the basis from which it is hoped that expansion of services will take place.

Support for the programming is provided by the ITV Commission through utilization workshops for school districts, distribution of teacher materials, consortia programming and equipment purchasing, and coordination services for member school districts.

Teachers Want to Use and Produce ITV

In response to the many requests from teachers who said they would like to have a workshop on ITV utilization brought to their districts, arrangements have been made to schedule the workshops at school district institute days when possible. The workshops are tailored to the resources of each district. Because CAPES is not an established distribution agency and the operating budget is low, the aid of people in each district has been enlisted to help personalize this for each district. Although it is more difficult to coordinate information, this decentralized utilization personalizes it and strengthens contact within the district. In order to provide each district with information about ITV, a "utilization package" containing teacher guides and a sample videotape of current ITV programming is made available. CAPES also provides utilization information to state training schools, youth homes, and public libraries since much of the programming available can be used effectively with these varied interest groups.

During the workshops, many teachers have expressed an interest in learning how to operate television equipment. This request has been incorporated into appropriate workshops. Emphasis is always given to operation and use of the equipment which exists in the district where the workshop is being held.

There is a growing interest in student-produced videotapes. Investigation has begun into the possibility of providing a student videotape exchange service. This service would provide an opportunity for schools to exchange student-produced videotapes which might be of general interest to classes in media; or, they might be of value to any instructor who might use the material as an aid to instruction.

The impact of television upon the lives of young people today is astounding. Through cooperative efforts such as CAPES, districts can be afforded the opportunity to maximize the services of ITV programming available to them in order to help provide quality education at a reasonable cost to the students of their districts.

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

from *Public Broadcasting and Education*

The Contemporary Student.

Today's student is pushing at the boundaries of traditional education in virtually every direction. For example, students are becoming both younger and older. In a country which does not universally require kindergarten, publicly operated nursery schools are teaching three-year-olds. Those concerned with early childhood education are now recognizing the importance of constructive influences from—or even before—birth. At the same time, students are getting older, with increasing emphasis on continuing education for professionals and para-professionals, vocational education for adults of all age levels, and a burgeoning interest in informal education covering a bewildering variety of subjects. Cradle to grave education is upon us.

The student is also more independent. Family ties are less rigid, and a high proportion of college students are, for practical purposes, adults responsible for their own affairs. Students at all educational levels are more concerned with participating in decisions that affect them. College is not seen automatically as a continuous four-year process; students come and go, gradually sharpening their own goals, perhaps never declaring their college experience to be at an end.

One consequence of universal education, particularly in a world of specialized skills, is that public education is seen as a personal resource which should be ready to provide particular services needed at particular times throughout one's life. That system is now used in a great many ways. It equips people to acquire and update occupational licenses and credentials. It teaches about sea shells and income taxes. It teaches very young children about themselves and their world, and it teaches the parents of these children about their offspring.

Elementary-secondary education is, on the one hand, becoming more participative for children, parents, teachers, and the communities at large; and on the other, a recent survey by the National Education Association lists parental apathy and student indifference as the top problems reported by teachers.

Elementary and secondary education, which has made substantial headway in individualizing the process of instruction, wishes to advance further in that area and recognizes that technology is necessary for its success. Similarly there is growing interest in alternative education opportunities, including store-front schools, schools without walls, off-campus courses for credit, and concentrated mini-courses.

There is an urgent need, recognized particularly in elementary-secondary education, to keep up with the rapid expansion of knowledge itself. Sometimes new knowledge changes the educational fundamentals and sometimes it changes a youngster's working context: how many books were obsolete on the day of the first moon landing? Radio and television can help.

Many persons handicapped by physical or emotional disabilities are being reached by education for the first time. Broadcasting is in a unique position to help serve these people.

Education at all levels is seriously attempting to cope with the realities of a multicultural society. The concept of the melting pot, which had the effect of attempting to melt everybody into a white middle-class mold, is giving way to an approach which recognizes—or at least earnestly tries to recognize—the diversity which is fundamental to the American society.

All these factors, combined with a broadened world view made possible in our society by modern communication, have made education increasingly diverse and eclectic. We yearn for simplicity but become more complex. In a culture accustomed to learning facts, we need instead access to facts and the intellectual power to integrate them.

Potentially at least, today's student is everybody, and today's curricula are almost as broad as the interests of that student body.

Good-bye to the Little Red Schoolhouse.

As one surveys the situation described above, one thought that comes to mind is that the "delivery system" for the future may be more like the county agent than the little red schoolhouse or the ivy-covered halls.

In the past, education's clienteles tended to be in identifiable groups, most of whom could go by foot or school bus to the place of their formal education. Extension education was seen as something of a sturdy stepchild in academe. Little children were not involved in the system. The handicapped or homebound were barely taken into account. When the citizen thought "Education," he thought of the schoolhouse or the college campus.

Think of the discontinuity between yesterday's school/campus model and today's student who could or should be almost anyone, anywhere. Groups that have been touched less by education in the past—racial minorities, the poor, the geographically isolated—stand every chance of falling farther behind if they cannot be reached by the educational system. Furthermore, that system must be built to accommodate the full range of student accomplishments and capacities, providing encouragement for each individual to seize a genuine opportunity and make the most of it.

Informal instruction, conducted by a wide range of community groups, is an important part of education today.

In communicating with people, whether they are small children, elementary-secondary students, college students, or adults with their multitude of interests and requirements, broadcasting is a common denominator. The functionally illiterate and the post-doctoral student both understand the grammar of television. Both turn to radio for information and entertainment. Both are accustomed to having ideas and objects explained on the screen, whether the purpose of the message is education per se or a product commercial. The grammar of aural and visual communication has been learned. As media of communication, radio and television are ubiquitous, familiar, flexible, and effective. They are Everyman's entertainment and information media. Very few people go through a day without learning something, sometimes important, sometimes trivial, via the speaker and the screen.

In the classroom or at home, radio and television are powerful instruments of education, and therefore their proper application is imperative.

Education's Structure of Responsibility.

Education in the United States is not a national enterprise. Although the federal government and many national organizations have important responsibilities and concerns, the central responsibilities concerning curricula, student requirements, and teacher certification lie with states, counties, and local districts for public education through high school. In higher education these decisions are often made within individual institutions. Local control has been a byword from the beginning. The notion of a national curriculum is anathema.

Within instructional broadcasting, the decision-making patterns have followed education's decentralized structure. In the early days of instructional television a high percentage of classroom programs were produced locally, on the premise that each local curriculum is unique. When it was realized that certain materials could be usefully exchanged, and the instructional television libraries were subsequently developed, the decision-making patterns remained. Programs are almost universally chosen by local curriculum committees, with the local station providing contract services for transmission and, when necessary, production.

The two large instructional television libraries, National Instructional Television and the Great Plains National Instructional Television Library, lease their programs to individual educational entities in most cases, although their most-used programs are on most PTV stations throughout the country.

National Instructional Television is now related to a new organization, the Agency for Instructional Television, which is a consortium of chief state school officers, including some from Canadian provinces. The idea is to bring together the largest responsible units to make decisions about common requirements. Edwin G. Cohen, the Executive Director of NIT and AIT, believes that funding should follow decision-making responsibilities, and he expresses reservations about national support for AIT projects.

Nevertheless, nationally supported programs are regularly used in schools. These include "The Electric Company," "Carrascolendas," and "Villa Allegre," all of which have made use of CPB or HEW funds. However, throughout the ACNO Education Study, one of the most delicate issues was one of the oldest: the involvement of a national organization—in this case, CPB—in the instructional process of local schools and universities. A number of specific recommendations deal with this matter.

Within this general issue, the question of academic credit is a special consideration. By law and custom, the awarding of college credit has been the responsibility of collegiate institutions authorized to grant certificates and degrees. Although in recent years a number of organizations have developed programs to evaluate unconventional learning and *recommend* credit for it, the *award* of credit is a function of the collegiate institutions. All non-collegiate agencies which participate in the instructional process must therefore play roles which complement the central role of the institution. This consideration applies to CPB and its associated organizations as well

as to publishers and others who form part of the course delivery system. A practical example of the interrelationship involves Jacob Bronowski's series "The Ascent of Man," which was produced in Britain and acquired for transmission by PBS. Most of those who see it will tune in for the pleasure of the program itself. Some will buy the accompanying book. A large number of others, however, will see the programs in an academic context. Miami-Dade Community College has developed a set of materials that incorporate the programs into a community college course. The University of California at San Diego has undertaken the same task for upper division instruction. During the first Public Broadcasting Service use of the series, some 250 colleges enrolled over 23,000 students. Colleges and universities throughout the country can use programs produced in Britain and transmitted via PBS, plus materials developed in Miami or San Diego, and build courses for which credit can be awarded by individual institutions. Still other materials assist the use of the programs in secondary schools; over 30,000 printed guides have been distributed to high school teachers.

The lesson, then, is not that public broadcasting should shy away from national service to instruction, but that the service must be uniquely national in character, and it must be rendered with full recognition that in education the basic decisions are, by tradition and by law, close to home.

An excerpt from *Public Broadcasting and Education.* A Report to The Corporation for Public Broadcasting from The Advisory Council of National Organizations, March 1975.

from
*M*A*S*H to Molière*

"Television has become a flickering blue parent, occupying more of the waking hours of American children than any other single influence—including both parents and schools," charges psychologist Keith Keniston, chairman of The Carnegie Council on Children.

"We have become a society of people who neglect our children," Margaret Mead warns. By the time the average American child has finished high school, he has spent 10,000 hours in the classroom and 14,000 in front of the television set.

Fifty-six million families are watching television on a Monday night. And among them, after the 8-9 "Family Hour" is over, and the youngest are supposedly safely tucked in bed, there will still be 11 million children, ages 2-11, watching from 9-9:30.

From 9:30-10 pm, the number will be 9.7 million. From 10 to 10:30 pm, there will be 6.8 million children below 12 in the audience. From 10:30 to 11 pm, there will be 5.6 million children below the age of 12 still watching. The older ones, of course, will remain in force as the evening goes on.

"Start where the child is," John Dewey urged. What can we teach our children about life while they are glued to a televeision set?

"The ubiquitous television set may not be such a barren wasteland for the intelligent educator after all, some English teachers are finding," *Education U.S.A.* reports. *M*A*S*H*, *Mannix*, and *Marcus Welby* can make avid readers out of kids who have disdained Dickens and sneered at Shakespeare for years...." And in Jacksonville, Florida, *The Vanishing Shadow*, a Science Fiction program used to teach reading, outrated *Bonanza* and *The FBI* on rival stations!

Has the time come for intelligent teachers, and parents too, to take another look at the TV dramas our children—and 56 million American families—are watching every evening? Can a television screen be used to introduce them to their own humanity? Can we lead our children—and ourselves—from M*A*S*H to Molière? From situation comedies, and cops and robbers in living color, to the wonder and tragedy of human existence and the potential of man?

It is a truism often given an easy lip service that we get out of something about what we put in. It is true about golf, or bowling, or apple pie—but no one ever seems to say it of television. No one ever suggests that the viewer needs to contribute something to get something worth having in return. Try sitting down with your children and watching television *together*, with an eye to what might lead young minds to see more—and to have an experience which would go beyond the pleasures of vicarious entertainment. Teaching and parenting are not passive viewing experiences. They require active participation. If we "start where the child is," and share his responses with him, we can use the great magnetic force of television to lead him from canned laughter and vicarious violence to a deeper understanding of himself and his full potential as a human being.

Television and the Search for Self

"What is a man anyhow?" the poet Walt Whitman asked. "What am I? What are you?"

It is the overwhelming question of every adolescent.

"...Knowledge of the self underlies all the arts," Jacob Bronowski wrote.

"We learn to recognize ourselves in others, and the character of others in ourselves. We compare ourselves with others, and the comparison shows us what we are and...what man is..."

"The drama openly invites us to enter the lives of other men, to become one not with one character but with all...."

We can enter the lives of others through television dramas, and find in ourselves the deeper self that is all humanity. For popular art, whatever its aims, works or fails upon the same principles as profounder art, and today's television drama can be our bridge to yesterday's classics. If we start with what our children are watching we can help them find in the works that have been tested by time the questions they—and we—are asking; the questions men have asked since humanity began. If we can show them how to unlock a literary treasure, we place in their hands the keys to their human heritage, their legacy from the mind of man.

They will have mastered the difference between M*A*S*H and Molière when they can see the way the whole is equal to the sum of the parts, and can sense which of the parts may be missing. From the first sign of literary analysis, the toddler's demand that the story have an ending, they can grow toward an understanding of the role of character theme, and plot, and of what art can teach us about life.

The above excerpt appeared in the Fall 1975 issue of *Teachers Guides to Television.*

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